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## ABSTRACT

This teaching guide is designed to accompany the three Peace Corps students' books in Tanzanian Swahili. Its goal is to help the native speaker understand the American volunteers' viewpoints and to provide detailed information on methods and techniques for teaching the Swahili language and Tanzanian culture. The guide has three parts: (1) an introduction explaining the purpose and organization of the course; (2) a discussion of teaching techniques, which includes an introduction to the students' books and detailed techniques for the various parts of those books; and (3) lesson notes for the "Communication and Culture Handbook" and the "Grammar Handbook." (AMH)

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# TANZANIAN SWAHILI

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## *Teacher's Handbook*

*by Raymond C. Clark and Annie K. Hawkinson*

*with lesson notes by Sarah Mirza*

## PEACE CORPS LANGUAGE HANDBOOK SERIES

Developed by The Experiment in International Living  
Brattleboro, Vermont

for ACTION/Peace Corps

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PEACE CORPS  
LANGUAGE HANDBOOK SERIES

The series includes language materials in Belizean Creole, Gilbertese, Mauritanian Arabic, Setswana, Solomon Islands Pijin, Sudanese Arabic and Tanzanian Swahili.

These Tanzanian Swahili materials were developed under the auspices of the Foreign Language Office of The Experiment in International Living's School for International Training.

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TANZANIAN SWAHILI  
TEACHER'S HANDBOOK

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We would, however, like to give special mention to Earl Stevick for his many contributions to the field of language teaching, to the Peace Corps and to the Language Staff of The School for International Training where this Handbook was compiled.

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TANZANIAN SWAHILI  
TEACHER'S HANDBOOK



## PART ONE

### THE PURPOSE AND DESIGN OF THE HANDBOOKS

#### °Introduction°

You are going to teach your own language to American Peace Corps volunteers. You will have the opportunity to learn many new and interesting things about your American students and their culture. You will also learn something about your own language and culture because your students will ask many questions. Sometimes the questions and the answers will be easy and obvious. Sometimes the questions will be puzzling and difficult, and you won't have any easy answers because nobody has asked you these kinds of questions before. You may have answers or you may not, but the really important thing is that two cultures are meeting in a peaceful and hopeful way and you are part of that process. You have taken on a valuable and interesting assignment.

Your role is to be a link between two cultures. Your most important job is to help your students learn your language. When they can communicate in your language, they will also share and understand your culture, and when they understand

\*1\*

your culture, they will learn to use their new language even better. As your students struggle to learn your language and culture, you will be a very important resource to them. This Teachers' Handbook will help you become more effective as a link and resource.



... use the handbooks in a coordinated way...

You will notice that in addition to this Teachers' Handbook there are three other handbooks in this "Peace Corps Language Handbook Series." Each handbook has a specific purpose. If you use the three handbooks in a coordinated way, they will be an effective program. Your first task is to understand the purposes of these three handbooks and to learn how to use them effectively. The three handbooks are described briefly in the next few pages.

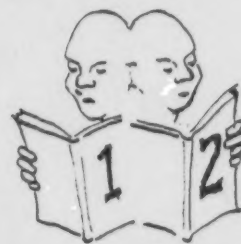
The Communication and Culture Handbook. Whenever a foreigner moves into a new culture, there are certain things that he/she must do. If the foreign visitor is a tourist, his/her requirements will involve eating in restaurants, taking taxis, sightseeing, etc. If the visitor is a businessperson his/her requirements will be somewhat different from the tourist. In this handbook we have selected a number of situations in which the Peace Corps Volunteer (PCV) will have to function. Each lesson in this handbook is about one situation. Within each lesson we have included words and phrases that a PCV will need in order to function in the situation. For example, the situation might be "Asking for the time of day." The PCV would have to learn the appropriate expression for asking "What time is it?" and learn to understand the possible responses, including responses such as "I don't have a watch." Part of the work in this handbook will require memorization. Part of the work will require the students to play with the language and learn many things through discovery.

In addition to learning suitable linguistic behavior for each situation, the PCVS should also learn something about the proper cultural behavior. To help them do this, we have included various questions about Tanzanian culture in each lesson. They will have to discuss these questions with a Tanzanian. By including questions, instead of descriptive statements, the PCV will be encouraged to explore for him or herself different facets of Tanzanian culture. It will be part of your job as a teacher to answer and explain these questions so that the PCV learns to understand your culture. In summary, The Communication and Culture Handbook will help the PCV learn what to say in a variety of situations from very simple survival situations to more complex working and living situations. The Communication and Culture Handbook is graded

from easiest, simplest and most general, to hardest, most complex and specific, but it is not necessary to follow the handbook rigidly from Lesson 1 to Lesson 60. It is possible to pick and choose from the situations we have provided.

The Grammar Handbook. Learning a language is much more complex than just learning words and phrases. Languages all have a complex system of rules that allow us to communicate accurately. For instance, if I say in English "The man hit the boy," we know immediately who hit whom. How do we know that? Because in English the order of the words in the sentence tells us who did what. As a native speaker of Swahili you unconsciously follow the rules of Swahili whenever you speak, but the learner of Swahili will have to learn those rules. Of course, your students already know one set of language rules -- the rules for English. But unfortunately, the rules of English and rules of Swahili are not the same, and many learners sound strange when they speak Swahili because they are trying to follow English rules when they speak. The purpose of The Grammar Handbook is to describe the rules of Swahili and give the learner opportunities to practice and learn these rules. Eventually, after a lot of practice, the learner will be able to use these rules without thinking about them, just as you do. The Grammar Handbook concentrates on how to say things in Swahili.

When people are learning a new language they are constantly asking questions like "What's the word for \_\_\_\_\_?" and "How do I say \_\_\_\_\_ in the past tense?" The Communication and Culture Handbook concentrates on what and The Grammar Handbook concentrates on how, but the two handbooks should be used together because the student must learn both the what and how of language. One of your most challenging tasks as the teacher is to keep the what and how balanced. You and your students will want to work back and forth in these two books. It is not possible to predict the exact order of lessons that you may choose to follow because each class of students and each training program will be a little different, but as a general rule it would be useful to try to teach at least one lesson from each book every day. And, to help you, the lessons in these two books have been designed to complement one another.



...work back and forth  
in both books...

The Special Skills Handbook. The first two handbooks can be considered basic and general. Every PCV will need to master most of the lessons in these two handbooks in order to have a good foundation in your language. But there are also special

situations in every culture and special interests and work requirements among every group of PCVs. The Special Skills Handbook gives material for developing special linguistic cultural and professional skills. Unlike the first two books, this handbook is not a series of lessons with detailed instructions on how to teach the material. Sometimes the material will be most useful if the student studies it outside of class or in a small group. Sometimes the material can be used in a classroom. There may be several different ways in which the material can be used. We urge you and your students to look upon this book as a resource. Use your imagination and have fun with this handbook.

You will probably find that much of the material in this book, because it is special, will be used during the final weeks of the training program. We can not give you any easy formulas for where and when to use the material in The Special Skills Handbook. During the first two or three weeks of training you should concentrate on the other two handbooks. During the final weeks of training you can spend more time on special skills. We do not expect that you will use everything in The Special Skills Handbook. You should use only the material that is relevant to your training program. In fact, we hope you do not use all the material because we expect the PCV will continue to use The Special Skills Handbook when the training program is over.

°The Communication and Culture Handbook°

As we said in the Introduction, The Communication and Culture Handbook is a set of lessons that concentrates on what to say and do in a variety of situations. These situations are arranged in a sequence; there are 60 basic lessons in this sequence. Although it is best to teach them one after another, it is possible to skip a lesson or jump around in the book. It would be a good idea to cover all the situations during the training program. The material has been designed so that all classes -- even the slowest ones -- will have an opportunity to learn to say and do something in every situation.



You will notice that most of the lessons include "supplementary materials and activities." This is because some classes will move faster than others and will therefore be able to cover more materials than the slower classes. We cannot give rules on how much material any particular class can cover; supplementary materials are provided so that additional material will be available for students who finish basic language materials sooner than you had expected. The important thing to remember is that they are optional; only the basic language material in each lesson is required.

... jump around in the book...

Although each lesson is a little different from all the others, they consist of the following segments:

Basic Language Material

1. Speech Sample and Translation
2. Vocabulary List
3. Cultural Questions

Activities

4. Important Activities
5. Supplementary Material and Activities

\*5\*

The Structure of the Handbook. There are ten units of lessons in The Communication and Culture Handbook; each unit consists of six basic lessons plus (usually) two special lessons. At the beginning of each unit there is a brief Unit Introduction which explains the general purpose behind the lesson material included in that unit. Following the Unit Introduction is a list of the communicative skills which a student can expect to acquire if he or she completes the lessons contained in that unit. In the following pages, we will discuss the different parts of the lessons and in Part II of this handbook we will describe techniques for teaching the lesson materials.

#### Unit Introductions (Objectives & Student Evaluation)

The list of communicative skills included in the introduction to each unit of lessons states the communicative objectives for the lessons in the unit.

A lesson objective is a statement of what the learner is expected to learn if he or she completes the material. It answers the questions "What new thing can I do as a result of learning this lesson?" Sometimes the title of the lesson will clearly indicate what the objective is, but sometimes the title is insufficient and the objective statement can be considered a kind of sub-title. One thing that you the teacher should always ask yourself is "When this lesson is done, how do I know that my students can actually do what the objective says they can do?" The lessons do not provide you with suggestions on how to evaluate the students' progress so this is one part of the teaching cycle that you should plan out yourself.

This list of objectives at the beginning of each unit should provide you with a guide for setting up your own evaluative procedure.

It would be a good idea to keep a book with each student's name in it and make a check when you feel confident that the student can achieve the objective. By keeping an evaluation book you can easily determine which lessons have to be repeated or reviewed and who needs extra help. You can also tell which things do not need additional work, and if another teacher takes over your class, the new teacher will have some idea of what has been done and what needs to be done. A sample page might look like this:

| Unit 1:<br>New Friends      | Susie                          | Annie                    | Pat          | Andy                     | Lisa                           |
|-----------------------------|--------------------------------|--------------------------|--------------|--------------------------|--------------------------------|
| Greet & respond to greeting | gets greeting & response mixed | can greet cannot respond | Good         | can respond cannot greet | cannot do it                   |
| Introduce Self              | Good                           | cannot do it             | Good         | can ask name             | Good                           |
| Talk about why in Tanzania  | Good                           | Good                     | Okay         | Good                     | Okay                           |
| Greet an elder              | cannot do it                   | can respond cannot greet | cannot do it | Okay                     | gets greeting & response mixed |
| Talk about past experiences | can only talk in present       | can only talk in present | good         | good                     | great                          |
| Ask and answer questions    | can only answer                | can ask cannot answer    | cannot do it | can only answer          | can ask cannot answer          |

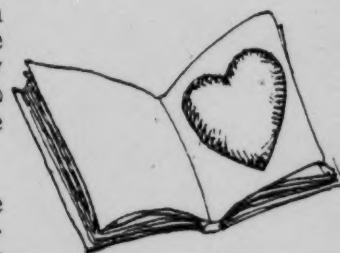
### The Five Segments of Each Lesson.

#### Basic Language Material

1. Speech Sample and Translation. You will notice that the speech sample is presented on the right-hand page with an English translation on the left-hand page. As you and the class work on this material, take advantage of this layout by having your students cover up or fold under the translation so that as they practice they are looking at only the new language on the right-hand side.

The speech sample is the heart of the lesson. It may be presented in several ways. Sometimes it may be a conversation; sometimes it may be a narrative; sometimes it may be only key words and phrases. The Activities section of the lesson will tell you what you can do with the basic material and Part II of this handbook (Teaching Techniques) describes various techniques for presenting these materials. Part III (Lesson Notes) will give specific suggestions for each lesson.

Usually the students can master the speech sample in one class session. You may find that some sessions take longer than others, but in general, most of the basic material can be mastered in one or two hours.



*the basic material is the heart of the lesson...*

For many of the lessons your job will be to help the students learn the words, phrases and sentences of the speech sample. Learning a new language requires a certain amount of repetition - saying things over and over. This is not always very fun or interesting, but it is important, although there can be too much repetition too. Many of the activities allow the students to play with the language. They will try to create new sentences based on words and sentence patterns they already know. They will try to vary the phrases they have memorized, but many times they will make wrong guesses. You should not discourage them from their attempts to be creative with the language. Making mistakes is a very important part of language learning.

2. Vocabulary I: The vocabulary list is provided for several reasons. First of all, it provides the student with a list of new words used in the speech sample, and the meanings of those words. Secondly, it also lists new constructions, that is, grammatical structures which the students have not yet learned (in The Grammar Handbook). It should be possible for students to work out the meaning of the speech sample referring only to the list of new words and constructions included below it. Thirdly, the underlining indicates which grammatical constructions students can learn about if they turn to the accompanying lessons in The Grammar Handbook, e.g. Lesson 1 for Lesson 1 in The Communication and Culture Handbook.

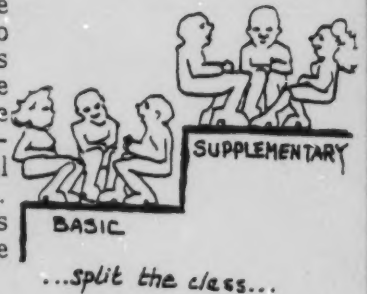
3. Cultural Questions: In each lesson, certain questions about language use and customs in Tanzania are provided for the teacher to discuss with the students. They are designed to help the student explore, with the help of the teacher or some other Tanzanian, important aspects of the culture. They should be discussed during class. Obviously, in early lessons the discussions will have to be in English; but in later lessons you should encourage the students to talk only in Swahili.

#### Activities

4. Important Activities. Each lesson contains a list of important activities. Think of the activity list as a kind of instruction sheet which tells you and the class what to do with each lesson. Before you teach the lesson you should decide which activities you will do with the class. Sometimes you can come to class prepared to do all the activities and ask the students which ones they want to do. It is best to do at least two activities with each lesson. This gives the student a chance to repeat the material without actually doing the same thing twice. In order to do the activities you will have to become familiar with the teaching techniques in Part II of this handbook.

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5. Supplementary Activities: Most of the lessons include additional activities and/or language material following the list of important activities. This material is optional. It is not necessary for every class to do supplementary activities or learn supplementary materials, and you should not try to force your students if they are not ready. You can always come back to it later. In some ways it is a good practice to come back to the supplementary materials later because you will also be reviewing material. Sometimes you will have a class that has both fast and slow students. In this case, you can split the class and have the slower students continue to work on the basic material while the faster students go ahead to the supplementary material. Sometimes you can encourage individual students to work on the supplementary material after class. The lesson format with its basic and supplementary levels allows you to use the material in a number of different ways. Take advantage of the possibilities.



As a final note concerning the activities, it is important to notice that some of them are designed to help students begin to bridge the gap between the classroom and real world. They should, therefore, always be encouraged to do these out-of-class communication activities and talk about their experiences in class after they have done them. Learning from someone else's mistake is almost as helpful as learning from your own; it is certainly less traumatic!

Special Lessons: The special lessons included in each unit can be used in a variety of ways. They can be taught in the classroom as additional basic lessons, or students can be requested to learn the additional materials at home for discussion the following day in class. They are especially useful for student teaching (see Technique 22 in Part II) because they do not interfere with the basic lesson material which you may want to teach yourself. While all students can be assigned the special lesson material for a particular day, you can assign one student to be responsible for presenting it to the class. The activities suggested in each lesson will provide them with a place to start.

°The Grammar Handbook°

Your language is a very complex system of sounds, rules and meanings. The Grammar Handbook is based on an analysis of your linguistic system. In a sense, it takes your language apart (just as you might take apart a piece of machinery) and looks at the parts one at a time, piece by piece. By learning how the pieces fit together, your students will eventually learn how the whole system operates and they will be able to produce grammatical sentences and understand complex sentences and sophisticated thoughts such as, "If I had had enough time, I would have visited the capitol." To help the students learn how your language works, each lesson in this book is divided into two basic parts: "Grammar Rules" and "Exercises."



...learning how the pieces  
fit together...

Grammar Rules. The first part of each lesson is a description of some "piece" of the grammar of Swahili. The description is followed by examples. You do not need to teach this part of the lesson; just have the students read it.

Exercises. The second part of the lesson is made up of oral exercises and written exercises. The oral exercises are designed to be used in the classroom. The written exercises may be used in class or done out of class.

This Grammar Handbook offers you and your class a variety of exercises as part of each lesson. The lessons are sequenced to complement the introduction of new grammatical constructions in The Communication and Culture Handbook. Although it is not necessary to cover one grammar lesson for each communication lesson, the two books can be used in this way because they are designed as coordinated volumes. Teaching communication and grammar lessons together is the suggested procedure because students often are not particularly interested in learning grammatical structures independent of their use in actual communication. By teaching students about grammatical structures as they use them to communicate things in (semi-) real situations it is possible to give those students a real reason for learning grammar.

In Part II of this handbook you will find descriptions of many techniques useful in teaching the grammar. The main thing to remember when you use these various techniques is that once is not enough. Every exercise should be done several times and constant review is necessary, especially for those grammatical points that the students find difficult.

How do you know if your students understand the rules and are making progress toward an understanding of the linguistic system? You may want to make up short tests using some of the exercises you have already practiced. In a small class you can do two other things. Listen to your students' mistakes as they try to use the language in ordinary communication and ask your students to tell you what they think they need to work on. It is also a good idea to keep a chart like the one shown earlier for The Communication and Culture Handbook. This will help you remember what you have taught, how well each student has done, and it will give you a record to help another teacher who takes over your class. You can use the headings on the pages of the grammar lessons as your guide for determining which language structures your students should be able to use.



### °The Special Skills Handbook°

In a Peace Corps training program, a student cannot learn everything about the language; there is not enough time. By using The Communication and Culture Handbook and The Grammar Handbook the students can get a solid foundation in two ways: they will be able to say many things and they will know a lot about the grammar of the language. But your students will be in special situations which require words and phrases that would not be found in a general language course. The Special Skills Handbook meets this need.

Your students' special needs will be in two main areas: cultural and professional. Peace Corps volunteers, unlike tourists, are expected to live in your culture. For this reason they will have a greater need to understand the culture they are living in. This will be one of the special skills they will need to develop and so some of the material in this handbook is information about the culture. However, Peace Corps volunteers are also expected to do a job during their two year assignments. To do their job they will have to know words that are needed in that job. For example, if they are working in agriculture they will need to know the words for many different tools, for plants and crops, and for agricultural processes such as plowing, planting and harvesting. Thus some of the material in this handbook is somewhat technical.

All the material in this handbook is also designed to help the student continue learning Swahili. In a very general way, The Special Skills Handbook is for building vocabulary. The material in the handbook is not set up as a series of language lessons with a definite format such as the lessons in the other two handbooks. Therefore, it is not possible to give explicit directions on how to use or teach this material. It can be used in many different ways. One of the uses is independent study. In other words, the students can use this material outside of class or after the training program. You will also find it possible to use a lot of this material in the language classroom. Many of the teaching techniques described in Part II of this handbook can be used with the material in The Special Skills Handbook.

## °Classroom Atmosphere°

As a language teacher you will need to become proficient in three areas. The first area we have already discussed: knowing your material. The second area, knowing how to teach your material, can be called technical competence. In Part II of this handbook we will describe several basic teaching techniques that you will need to use to become technically competent. But in addition to knowing your material and knowing how to teach it, there is another area that is important: establishing the proper classroom atmosphere.

What is a good classroom atmosphere and what can you do to help establish a good classroom atmosphere? Although classroom atmosphere is very difficult to define because it is complex and intangible, it is just as real as knowledge and skills, and it is just as important. It includes the personalities of every person in the room. It also includes the physical surroundings: the weather, time of day, and the physical characteristics of the classroom itself. Some of these things are beyond your control, but as the teacher you can have a very important influence on the classroom atmosphere. Here are some things you can do:



... establish proper  
classroom atmosphere...

Establish a comfortable relationship with your students. Your students will learn better if they are relaxed. They should not be afraid of you. The language classroom does not need a dictator; it needs gentle leadership. If the students feel free to ask questions and make mistakes and make suggestions, they will feel good about being in the classroom and learning your language.

Develop a spirit of cooperation in the classroom. Your students will learn better and faster if they work together as a team. It is not important that one student may be faster or slower than his/her classmates and so you do not need to praise the good student and scold the slow student. Have the fast students help the slower students. When one student is not being cooperative in the classroom, talk to that student in private and discuss the need for cooperation.

Be helpful. A teacher is a helper. Your students need a

lot of help, but they all need to be helped in different ways. Some of them will need help constantly; some will not. Your job is to find out who needs help, what kind of help they need, how much help they need and when they need it.

Be patient. It is important to be helpful but it is also possible to give too much help. Your students may not be able to answer questions or make sentences quickly but it is important that they struggle a little as they search for the right word. Telling the answer or giving the right word too soon deprives the student of a learning opportunity. Sometimes being helpful means withholding help.

Correct carefully. Your students will make many mistakes as they try to learn your language. It is important for you to learn how and when to correct. Correct indirectly whenever you can. That is, if a student says something wrong, repeat like an echo what the student has said in its correct form. It is not necessary to say "No that is wrong, it should be \_\_\_\_." Sometimes you can correct silently by just making a signal that something is wrong and letting the student try to correct what he/she said. When you do correct, the correction should be supplied gently and quietly, without emotion. It is difficult to know when to correct and how frequently. Some students should be corrected only occasionally; some students can be corrected frequently. Usually the faster students can be corrected more frequently because they don't become easily discouraged. There are many kinds of mistakes that your students will make. Some of them are important and will cause a lot of communication problems and some of them are minor and will not be a serious problem. It is best to correct only the "big" mistakes; otherwise you will be correcting all the time. In summary, when you correct do it gently; quietly; indirectly; without emotion; only when necessary.

Use humor. Have fun. Play. Language learning is hard work. It can be very discouraging and frustrating. It will be very useful for you and your students to break the periods of hard work with periods of playful activity. Play will relieve the strain and pressure of working and it is also a very important part of the learning process. Playing with language is a very creative activity and creativity is a very valuable skill for the language learner. Learning a language is creating your own version of a language that belongs to other people.

Be informal but not undisciplined. We have encouraged you to establish a comfortable relationship with your students and to play in the classroom. In general, your students will appreciate an informal, relaxed atmosphere in the classroom. They will probably expect to talk to you and to relate with you in a very familiar way, but it is possible to become too relaxed

so that very little work actually gets done. Sometimes you will have to exercise your leadership role as the teacher. Starting and stopping the class on time and controlling break periods are small but important ways to set a tone of disciplined language learning and teaching.

Do not monopolize class time. Remind yourself at least once an hour that it is the students who need practice in speaking the language, not you. Ask yourself: "How much of the class-time am I speaking?" and "How much of the class-time are my students speaking?" The less you say in the classroom, the more your students will say.



... Students need practice in speaking...

Listen. Take suggestions from the students and use them. If you do not do all the talking you will have time to listen to what your students are saying. You can listen to their sentences and note the kind of mistakes they are making. You can also listen to their suggestions about what they need to do or study. If they do not say anything about what they want to do, ask them from time to time. It is a good policy to use a few minutes of each day as a kind of "oral suggestion box." Your students will generally have a very high motivation to learn your language and many of them are well-educated and have good ideas about teaching and learning. If you invite them to give you suggestions you should also try to use their suggestions in your teaching.

Be prepared. The students will feel good about your teaching and they will have confidence in your teaching if you come to class well prepared. It is always best to prepare more than you need. Sometimes your lessons will go much faster than expected.

Use your own language at every opportunity. Occasionally you will need to use English in the classroom because it is the most efficient way to give an instruction or explain something or give a translation. But be very careful about the amount of English you and the students use. Sometimes the students will try to use English as an escape from the hard work of language learning. Too much English can weaken classroom discipline.

Counsel students individually. Every kind of student needs some kind of individual attention. Some need more than others. Sometimes individual attention is nothing more than a few words of praise or encouragement. Sometimes you can give your students suggestions or extra work. Occasionally you may have a student who is a problem in the classroom because he/she talks too much or asks too many questions or uses English too much. In these cases it is best to discuss this problem with the student outside of class where he/she will not be embarrassed.

## PART TWO

### TEACHING TECHNIQUES

#### °Introduction

to Techniques for The Communication and Culture Handbook°

When you look at a lesson in The Communication and Culture Handbook you will see that each lesson is designed with a specific technique in mind. On the following pages we have outlined these techniques for you.

In each lesson, the basic lesson material (speech sample, translation and vocabulary list) is designed to be taught using one of three basic techniques:

- I. Conversation (Mazungumzo)
- II. Narrative (Masimulizi)
- III. Descriptive (Habari)

The other techniques described may be used to vary the treatment of the basic lesson material, or they may be applied to the other activities suggested for each lesson or in making up activities of your own. After explaining each of the Basic Lesson Techniques we will treat each of the Additional Techniques for Promoting Communication following the same format or outline.

The most important part of the outline is Procedure. This part tells in a step-by-step way, how you should conduct the class. Whatever the procedure may be, keep in mind the following: At the beginning of the class you will be doing the talking because you need to present the material. In the middle of the class the students will be practicing the material with you, and at the end of the class the students -- not you -- will be doing most of the talking as they use their new language skills to communicate with each other and with you. Keep this in mind:

Beginning ---- Presentation ---- You talk; students listen

Middle ---- Practice ---- You talk; students talk

End ---- Communication ---- You listen; students talk

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The outline of each technique also contains a very important section on Variations. These are ways in which you can change your procedure. Remember that it is a good idea to try some of the variations either instead of or in addition to the primary procedure. Variety is the spice of language learning.

## BASIC LESSON TECHNIQUE I:

### Conversation or Dialogue (Mazungumzo)

DESCRIPTION: A conversation is a sample of speech involving two or more people. Usually it is about common everyday activities.

PURPOSE: To teach the student natural conversational vocabulary and languages structures. Often this is done by memorization.

FORMAT: (From Lesson 1, Communication and Culture Handbook)

A: Hujambo ndugu?  
B: Sijambo. U hali gani?  
A: Sijambo. Habari za leo?  
B: Nzuri tu. Habari za nyumbani?  
A: Nzuri sana.

### PROCEDURE:

1. Present the conversation while the students listen. Use gestures, props, etc, wherever possible to make the conversation more realistic. The students can follow along in their books.
2. Allow the students to ask questions about the conversation and then ask them questions about it. (Although it will be impossible in Swahili, you should try to begin using Swahili as soon as possible.) The purpose of this step is to ensure that the students understand the conversation.
3. You say a line of the conversation and the students repeat the same line. This should be done several times until the students can repeat each line easily. Some repetition should be done by the students as a group; some by individuals who want to try it on their own.
4. Have the students practice the conversation in pairs while you go around the room listening for any mistakes which the students might be making. Correct them and answer any additional questions which students might have.

VARIATIONS (on Conversations):

1. Although the recommended sequence is to have the students read the conversation silently while you read it aloud, it is possible to present and teach it without using the book at all. This might be more useful once the students have already learned a little Swahili, i.e. after the first two weeks of classes.
2. Instead of having the students read the conversation from the book, write it on the board. Then as you repeat and practice it, erase it word by word until nothing remains.
3. After doing this (2), have the students write the conversation on the board themselves. Have one student go to the board and write while the other students try to reconstruct the conversation, telling him or her what to write. The students can discuss the sentences as they try to remember them, but these discussions should be in Swahili after the first two or three weeks of classes.

## BASIC LESSON TECHNIQUE II:

### Narrative (Masimulizi)

DESCRIPTION: A narrative is a speech sample involving only one person. Usually it is about everyday activities or other facts about one's own life.

PURPOSE: To teach students everyday vocabulary and give them conversational skills for particular situations such as answering questions about themselves or explaining their position on an issue.

FORMAT: (From Lesson 3, [CCH])

Jina langu ni \_\_\_\_\_ na ninatoka Marekani.  
Ninajifunza Kiswahili na pia ninasoma desturi za  
kiafrika. Nimefurahi kujifunza Kiswahili lakini  
ninapata shida kidogo.

### PROCEDURE:

1. Present the narrative using information about yourself, if any is necessary, e.g. use your own name in the above example. The students can follow along in the book, or you can present the material while their books are closed.
2. Go through each sentence in the narrative sentence by sentence, making sure that the students understand what each sentence means, and supply them with any information which they may need to complete the narrative. For example, you might give them Swahili names for the narrative above.
3. Have each student write out his/her own narrative. Go around the room while they are doing this, helping any students that request it.
4. Have the students pair up and practice their narratives with one another. Again, go around the room listening for any errors which they may be making. Correct any mistakes you hear and answer any additional questions. If they would like to add additional facts to the narrative, help them do this unless it involves constructions which are too complicated for them.
5. Have students present their own narrative to the class. If any students do not understand any part of the student narrative, have the student who is giving the narrative explain it to the class.

VARIATIONS (on Narratives):

1. You can make up a question that goes with each sentence in the narrative and have the students learn to respond correctly to the questions. So for example, after Step 2, above, you might ask "Jina lako ni nani?" and have the students answer. Do this several times and then go to the next question. Finally, mix the questions up so the students must listen carefully to your question and respond with the correct answer.
2. In addition to responding to the questions, you can have the students learn the questions as well. So after Step 2, you could write out the questions on the board or dictate them to the class.
3. Each student can do a narrative about every other student in the class. This would force them to practice 3rd person reference, e.g. jina lake.

### BASIC LESSON TECHNIQUE III:

#### Description (Habari)

**DESCRIPTION:** A description is a short paragraph. It is not intended to be conversational. Frequently it is an informational text on some aspect of the culture. It is not necessary for the student to memorize the paragraph.

**PURPOSE:** To provide information which can be the basis for practicing the language by asking and answering questions. As a result of the questions and answers, the student will often learn the information in the paragraph and even memorize parts of it.

**FORMAT:** (From Lesson 14, [CCH]) see p. 69.

Katika Afrika ya Mashariki, kuna watu wengi. Wengine wanatoka nchi za kigeni, kama Waarabu, Wamarekani, na Wafaransa. Wengine wanatoka Afrika, kama Watanzania, na wa Wakenya. Wengi wao wanajitegemea, Wengine hawajiwezi, kama vipofu na viziwi. Pia kuna wanyama wengi, kama paa, ndovu, twiga, na simba.

#### PROCEDURE:

1. Read the description through once without stopping. The students may follow along in their books, or you can present the material with their books closed. After you finish, ask the students what the description is about.
2. Read the description again slowly, answering any questions which the students may have about each sentence. You might want to put new words and phrases on the board if you are doing this exercise while the students' books are closed.
3. Go through the description again, but this time ask questions about each sentence. Ask as many questions as you can about each sentence. For example, here are four kinds of questions you can ask:
  - i. Question-word questions (who, what, when, where, (etc): Kuna watu wengi wapi?
  - ii. Yes-No questions: Kuna watu wengi Afrika?
  - iii. Either-or questions: Wanafunzi wanafundisha au wanasoma?
  - iv. Clarification questions using emphasis: Watu wengi?

4. See if the class can recite the whole paragraph. Although no individual will know the whole paragraph, together the students will probably be able reconstruct most of it. They might find the task easier if one student goes to the board and writes down the sentences as they remember them.

VARIATIONS (on Descriptions):

1. After you read each sentence, have a student ask questions of the other students.
2. You can have the students follow along in the book at first, and then have them close their books and continue the exercise without seeing the printed version.
3. You can put the description on the board and gradually erase it, word by word.
4. At the conclusion of the practice (after Step 4) ask for individual volunteers to try to recite the whole paragraph.
5. Sometimes you can have the students do a "Parallel" description. In other words, if the description is about some aspect of your culture, you can ask a student to construct a similar description about the same topic in his or her culture.

### Additional Techniques for Promoting Communication

The techniques listed below and outlined on the following pages can be used to generate activities through which your students will develop specific communicative skills. The list is broken up into groups of techniques aimed at these skills, and the primary aim will shift depending on how the technique is employed.

In selecting a technique for your class, try to define those skills with which your class is having particular difficulty and choose activities which will strengthen those skills. But be careful not to repeat any technique or activity in the same way unless a couple days have passed. Remember: variety is all important!

#### Activities for practicing pronunciation:

1. Human Computer
2. Memory Train (also for vocabulary; grammar)

#### Activities for building vocabulary:

3. Concentration (also for grammar)
4. Fictionary (also for grammar)
5. Bingo
6. Password
7. Identification Pictures

#### Activities for developing the ability to converse spontaneously:

8. Constructalog
9. Talk
10. Characters in Search of an Author
11. Picture Story
12. Mini-drama
13. Build-a-Story
14. Charades

#### Activities for practicing grammatical constructions:

15. Cummings' Device
16. Mix and Match
17. Crosswits
18. Twenty Questions

#### Activities for learning specialized communication skills:

19. Maps and Directions
20. Operation
21. Interview
22. Student Teaching

- TECHNIQUE 1:     Human Computer
- DESCRIPTION:     This is a speaking and listening activity.
- PURPOSE:         To teach the students to listen carefully and correct their own mistakes. This activity is particularly useful for practicing pronunciation.
- FORMAT:          In this activity the teacher is a tireless machine, a 'computer'. The computer cannot volunteer any information, or answer any questions. The sentences from the speech sample of a language lesson are written on the board where all students can see them. To begin, a student simply says aloud the word, phrase or sentence which he or she wants to practice. The computer will repeat what the student says, automatically correcting any errors the student makes without identifying them for the student. The student must listen and compare what the computer says with what he or she remembers saying (earlier). If the student detects an error, then he or she should repeat the construction again, trying to say it correctly, and then compare the new attempt with the computer's (subsequent) echo. The student should continue this repetition process until satisfied that he or she is pronouncing it correctly.

PROCEDURE:

1.   Have the students sit in a circle where you can explain the activity to them. There is a brief description of the activity in Lesson 1 of The Communication and Culture Handbook. [CCH]. Once they begin, move around the group and stand near the student you are echoing.
2.   Do not call on the students to begin. Wait until one is ready to talk. Tell the students that whoever is ready should simply begin talking, since you are a computer and can only echo what someone else says. Once a student has begun, repeat everything he or she says (and say nothing else), correct any errors you notice, and continue echoing until the student falls silent. Do not encourage questions and do not tell the student whether he or she is pronouncing correctly. Even if students fall silent before they have mastered correct pronunciation, do not say anything. The idea is to let them learn to self-correct; pointing out errors to them defeats this purpose.

3. When one student has fallen silent, wait for another to begin and then follow the same procedure as outlined above. Continue the exercise for 5-10 minutes or until all the students have finished. Encourage them to take turns; but if students do not want to practice, do not force them. Self-correction is a voluntary activity.

VARIATIONS (on Human Computer):

1. Instead of restricting practice to sentences or words written on the board, allow students time to make up new combinations using different pieces of the speech sample. It is important to correct errors. If the sentence is unintelligible, have them begin again, but do not discuss the new combinations during the practice. Have the students write the new combinations on the board and discuss them after the practice, if a discussion is necessary.
2. Discuss all new constructions with your students to make sure that they each understand them all. It is usually more interesting for the students to have the person who made up the new construction explain it to the class. Then you can answer any additional questions.
3. Instead of putting a conversation or narrative on the board, put up different pieces of the verb and have students make up new combinations and practice them with the computer. (See Lesson 5 [CCH]). Be sure to correct any errors they make as you echo.

NOTE:

If you are going to allow students to make up new constructions for the human computer, it is important to remember to control the complexity of those constructions. So if students try to make up something which they haven't learned enough grammar to do correctly, ask them to save such constructions for another day. Be sure to explain that it is too early in the course to try constructions such as the ones they propose.

TECHNIQUE 2: Memory Train

DESCRIPTION: Memory trains are sentences which students make up word-by-word, going around the room, with each student repeating everything which has been said before him or her before contributing an additional word.

PURPOSE: This is good for practicing pronunciation, since there is considerable repetition even though the students' attention is focused on remembering everything rather than on pronouncing it correctly. This is also excellent for building vocabulary, particularly for learning related vocabulary items.

FORMAT: A basic frame for the endless sentence is introduced, for example:

Nilikwenda sokoni kununua.....

Students take turns adding a word or phrase to the sentence, after they have repeated everything in the sentence which precedes their contribution:

Nilikwenda sokoni kununua ndizi, maembe, mayai, na.....

PROCEDURE:

1. Explain the activity if necessary; a brief description is given in Lesson 8, CCH. Then give them the first sentence, filling in the final word yourself, e.g. give them the frame nilikwenda sokoni kununua ... mayai. Be sure that all students understand the meaning of the sentence frame, as well as the word which you have added.
2. Then have the students 'pass' the sentence around the room, with each student repeating everything in the sentence before he or she adds to it. So the first student would say nilikwenda sokoni kununua mayai ... na maembe, and the next student would say nilikwenda sokoni kununua mayai na maembe ... na ndizi. Etc.
3. Let a student make up the next sentence frame, once the first has become too long for anyone to remember.

#### VARIATIONS (on Memory Trains):

1. Memory trains can also be used to practice structural changes. So for example, in the preceding example, you could ask the students to drop all preceding *na* except for the one which precedes their contribution. So instead of the second student saying *nilikwenda sokoni kununua mayai na maembe na ndizi*, he or she would have to say ...*kununua mayai, maembe, na ndizi*.
2. Memory trains can also be made more complicated by introducing a sentence frame which requires another (subordinate) sentence to complete it. Again this could be used as a device for drilling more structurally complex sentences. For example, *nilipokwenda Tanzania nilistaajabu kuona...watu wakiwabeba watoto ngongoni...na watu wakinywa tembo na...etc.*
3. For drilling new vocabulary, give each student a picture and teach the class the words for what is in each student's picture. Then begin the activity, having students contribute the word which describes what is in their picture when it is their turn. Then, if later students cannot remember what the preceding students said, they may be able to remember simply by looking at the pictures. In this way it is possible to drill more words; each student can have several pictures. It is also useful to do this activity with identification pictures (Technique 7).

TECHNIQUE 3: Concentration

DESCRIPTION: This is an activity based on an American card game. The students play the game in small groups, using vocabulary from a particular lesson, or group of lessons.

PURPOSE: To help students build their vocabulary without consciously memorizing.

FORMAT: Students write different Swahili words on individual slips of paper (or cards), and write the English translations for those words on additional slips of paper. The slips of paper are turned face down and mixed up (shuffled if cards are being used). Then they are laid out face down one by one. Students take turns turning up two cards at a time, trying to successfully match a Swahili word with its English equivalent. Obviously, at first any successful matches are pure chance since the students do not know where any particular word, or its translation is located. However, when they do not successfully make a pair, the papers are again turned face down (in the same place.) As the game progresses, students try to remember where particular words are located, and correctly match them when it is their turn. When a successful match is made, the student takes the papers off the table; the student who has the most when all the papers are gone is the "winner".

PROCEDURE:

1. Explain the game if necessary; a brief description is included in Lesson 2, CCH. Provide the students with slips of paper (or cards), pens for writing, and a flat surface for playing the game, e.g. a table or a cleared area of the floor. Divide the students into groups of two or three.
2. Move around the room, watching as each game progresses and checking for any misspellings on the slips of paper (or cards). Do not help the students!

#### VARIATIONS (on Concentration):

1. As the students take turns in the game, have them say aloud the correct translations for the words they turn over, even if they do not match. So for example, if a student turns up the word *nzuri*, he or she should say 'good' or 'fine'. But if a student turns up the word 'good', he or she should say *nzuri*. This variation is described in Lesson 2 ([CCH]).
2. For drilling different parts of the verb, have students write individual pieces of the verb on the slips of paper, instead of whole words. So for example, instead of putting *ninataka* on one paper, the student will put *ni-* on one paper, *-na-* on another, and *-taka* on another. Be sure to have the students indicate whether a piece of the verb is an initial prefix (*ni-*), and inner prefix (*-na-*), or a root (*-taka*) by using hyphens because some prefixes look like other words, e.g. *ni-* ('I') could be confused with *ni* ('is') if no hyphen follows it. This variation is described in Lesson 5, ([CCH]).
3. Have students use the different slips of paper like flash-cards, taking turns holding them up for their partner(s) to correctly translate.
4. Put pictures on the paper instead of English translations (See Lesson 7, [CCH]).
5. Put one Swahili sentence of one type on one set of papers, then pair them with another set of papers with sentences which are some transformation of the first, e.g. affirmative and negative sentences, (See Lesson 8, [CCH]).
6. Use synonyms.

|              |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
|--------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| TECHNIQUE 4: | <u>Fictionary</u>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
| DESCRIPTION: | Students try to make up realistic definitions for different vocabulary items and then vote on which definition is the real one.                                                                                                                                                                                                                                                                                                                                                                                                                          |
| PURPOSE:     | To build vocabulary and help students become aware of different kinds of words, e.g. nouns versus verbs, and the different meanings associated with words having particular structures in Swahili, e.g. nouns referring to kinds of things in the world often have the same noun prefixes. In addition, this activity teaches students how to use the dictionary.                                                                                                                                                                                        |
| FORMAT:      | One student looks in the dictionary for a word which he or she does not know. The student then checks with the other students to make sure that no one knows the word. Then all the students write a definition for the word (in Swahili). The student with the dictionary writes the real definition for the word. Then all the definitions are collected and read aloud by one student. Each student then votes for whichever definition he or she thinks is the real one. Then the student with the dictionary reveals what the actual definition is. |

PROCEDURE:

1. Supply the students with a good Swahili-English dictionary. We recommend Johnson's A Standard Swahili-English Dictionary. Do not give them an English-Swahili dictionary.
2. Explain the game to them. Use the following conventions for scoring:

There are two ways to 'score' points in this game. A student gets a point every time he or she votes for the correct definition. A student also gets a point for every vote which his or her (wrong) definitions get. Every student should have a chance to choose a word from the dictionary before the scores are totalled; a student does not score when he or she chooses the word.

NOTE:

This activity is obviously to be used after the students have learned quite a bit of Swahili.

#### VARIATIONS (on Fictionary):

1. To simplify this activity (for beginning students), you might want to supply the students with a list of words and a list of definitions and have them vote on which definition goes with which word. You should ask them also to discuss why they make the pairings that they do once they have settled on what they think is correct. Where they have overlooked important structural clues, e.g. that many nouns beginning with m- are for people, these should be pointed out.
2. You could also just select the words, leaving one student to look up the correct definition in the dictionary (and write it down) while the other students make up their definitions. Then you can choose words of particular structural types. For example, ki- words could be used once you have taught that ki- can be used to express diminution. You can even use roots which they may recognize to help them write correct definitions e.g. use mwimbaji after they have learned the verb -imba and see if they recognize the relationship. This exercise is excellent for working on derived noun and verb forms.

TECHNIQUE 5: Bingo

DESCRIPTION: Bingo is a common game of chance in America. It is usually played with numbers, but for language teaching purposes it can also be played with words.

PURPOSE: To build vocabulary.

FORMAT: For teaching numbers, different bingo cards are made out with different numbers. A sample card is show below. All the cards have different number configurations. The teacher then calls out different numbers in Swahili for the students to cover if they appear on their bingo card. The first student to get three numbers in a row, either horizontally, vertically or diagonally, is the winner.

Sample bingo card:

|   |   |   |
|---|---|---|
| 8 | 7 | 3 |
| 5 | 1 | 2 |
| 4 | 6 | 9 |

Bingo!

PROCEDURE:

1. Make up enough bingo cards for all your students before class and cut out counters to be used to cover up numbers on the bingo card. Explain the game if necessary; a brief description is included in Lesson 4, and special Lesson 3, CCH.
2. Give each student a bingo card and counters. Then call out different numbers randomly in Swahili. You should write down the numbers that you call so you don't repeat yourself and so that you can check the winner's card to make sure that he or she did not confuse one number for another. In America, as soon as someone has completed a row, he or she calls out 'bingo!'.

VARIATIONS (on Bingo):

1. Pictures can be used instead of calling out numbers, and cards can have words which characterize what is in the pictures. So for example, you could do a game with animal pictures, and have the Swahili words for different animals on the bingo cards.
2. You could also make up picture bingo cards, and then call out words. For instance, if you call out 'ndovu', then the students who have elephants on their bingo cards will cover that picture up.
3. Bingo can also be played with translated items, see Lesson 4. So you could have bingo cards with the Swahili words written on them, and then call out the English equivalents. Students will have to know the different meanings for the different words in order to be able to correctly mark his or her bingo card.
4. Have students, instead of the teacher, call out the numbers or words being practiced.
5. Use synonyms, e.g. call out joto and students who have moto on their bingo cards can cover it.
6. Use antonyms, e.g. call out joto and students all cover baridi.

TECHNIQUE 6: Password

DESCRIPTION: This is another activity based upon an American game. In this game, there are teams of two players each. One member from each team is given a word (the same word) and tries to get his or her partner to guess the word first by giving one-word clues.

PURPOSE: To build vocabulary. It is also useful for practicing synonyms.

FORMAT: The class divides into two-person teams. To start, one person from each team is shown the word which their partners are to guess. The teams then take turns guessing what the word is: the team member who knows the word gives a single word clue and his or her partner guesses what the unknown word is. If incorrect, the next team tries, and so on until one team gets the word. Then team partners exchange roles, the member who gave clues now guesses, and the game continues as before. The team who guesses the most words at the end of the class session is, of course, the "winning" team.

PROCEDURE:

1. Divide the class into two person teams. Be sure to mix the stronger and weaker students on these teams. Explain the game if necessary; a brief description is given in Lesson 31, CCH.
2. You should come to class with a list of words already made up. Write one word on a piece of paper and show it to one member from each team. If that member does not know what it means you may tell them. Then the members return to their partner and the guessing begins.
3. Remember that only one-word clues are permitted. If a student gives a clue which is more than one word then that team must skip its turn.

VARIATIONS: (on Password)

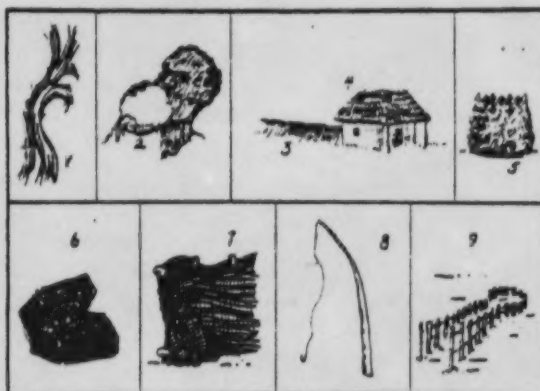
1. Allow the clue-givers to give single sentence clues instead of single word clues. In this case, make sure that the clues are complete sentences or else the team must skip its turn.
2. To simplify the game, you might give both teams a general hint about the word before the guessing begins, like "the word is a kind of food" or "the word is something you do at home", etc.

TECHNIQUE 7: Identification Pictures

DESCRIPTION: Identification pictures are pictorial devices for teaching new vocabulary. Most of the special lessons utilize this approach.

PURPOSE: To teach students new words without using translation. Identification pictures are especially useful for teaching vocabulary for which there is no adequate equivalent, as below.

FORMAT: (From Lesson 28, [CCH]).



PROCEDURE:

1. Show the students the pictures and as you point to each one say in Swahili what it is. You might want to do this by using the word in the frame "This is \_\_\_\_\_!" Do not use the frame before students have learned different forms for the word 'this', introduced in Lesson 18.
2. After you have pointed out each picture go back to the beginning but this time use the name for the object in the picture in a sentence, preferably a sentence which explains what the object is used for. So for example with reference to picture 4 above you might say *nyumba ya makuti ni mahali pa kuishi*.
3. After explaining a little about each picture in this way go back to the first picture and again say the name of what is pictured. Then have the class repeat it after you until they can pronounce it correctly. Then ask questions about it and see if they can answer correctly, using the word. You might ask them to tell you what you have already told them about the object, e.g. what it is used for; or you might ask them something about its use in their own culture, e.g. *Je, nyumba za makuti ziko Marekani? Kwa nini? or Je, umeshakaa katika nyumba ya makuti?*

VARIATIONS: (on Identification Pictures)

1. Show the students the pictures but do not tell them what each thing is called, see Lesson 19. Write all the words, or definitions, on the board and see if the students can match them appropriately. Let them ask questions about the words until they can correctly assign it to a picture.
2. After you have taught the words, i.e. after step 1 above, give each student one word which they should try to use in a sentence. Then discuss the different sentences with the class as a group, correcting any grammatical errors as well as explaining whether or not the word has been used correctly.
3. After step 1 above, divide the students into groups of two or three and ask each group to make up sentences using the words. Then go around the room and look at the sentences each group is writing. Correct any errors and pick out especially good sentences for that group to teach to the rest of the class. Be sure to choose enough sentences so every student gets to teach one, i.e. if there are three students in a group, choose three sentences for that group to teach to the rest of the class, explaining to the group that each member should teach one sentence.
4. Ask the students to collect pictures of things which they would like to learn to talk about before they come to class. Then use these as the basic material for the lesson.
5. Provide the students with pictures which are not labelled. Give each student a different picture and explain to them that they must try to identify everything in the picture before class the next day. They may do this in any way possible, e.g. by using a dictionary or asking a native speaker. If they choose the latter method they should try to ask about the picture using only Swahili. Then during class the next day, have each student teach the rest of the class the names for the things in his or her picture. (For example, see Lesson 20, [CCH]).

TECHNIQUE 8: Constructalog.

DESCRIPTION: The students are given pieces of language (words, phrases and sentences) and asked to create a dialogue using these pieces.

PURPOSE: To guide students in learning how to make-up their own conversations. This activity lets them use their imagination, but also guides them slightly by selecting constructions and words which they should learn how to use.

FORMAT: (From Lesson 20, [CCH]) Students are given a list of words or phrases, such as follows:

|                 |             |
|-----------------|-------------|
| -umwa na kichwa | -tapika     |
| dawa            | siku nyingi |
| daktari         | -furahi     |
| kitanda         | chakula     |

PROCEDURE:

1. Go over the list of words and phrases with the students to be sure they understand them and have some idea of how to use them. Have each student say a sentence using each word or phrase.
2. After the students understand the key words and phrases have them work individually or in small groups to write out a dialogue.
3. Check each dialogue as it is completed to be sure it is correct and natural.
4. Have these students practice their dialogues in pairs or small groups.
5. Have each group present their dialogue to the rest of the class.

VARIATIONS (on Constructalogs):

1. After each group has prepared and presented a dialogue, have the groups exchange dialogues and learn a second dialogue.
2. Choose one of the dialogues and write it on the board and have everyone learn it.
3. Have each group dictate its dialogue to the rest of the class so that everyone gets a chance to write down all the dialogues.
4. Give the students words and phrases to make up short narratives or descriptions, instead of dialogues, for example see Lesson 9.

TECHNIQUE 9: Spiel

DESCRIPTION: This technique uses a short talk as the basic language sample for the class. It is similar to a narrative except that it is not written material; it is spoken and it is created in class. Therefore, it resembles real speech more than a narrative does because it is produced spontaneously.

PURPOSE: To provide students with spontaneous speech to learn from. This activity is also an excellent way to teach related vocabulary items since talks are usually about a related set of things or people.

FORMAT: (From Lesson 30, [CCH]). The teacher allows him or herself 30 seconds to make up (on the spot) a short talk using as many words as he or she can from a list which is provided (either in the lesson or which he or she makes up). For example:

|        |          |
|--------|----------|
| bibi   | babu     |
| mama   | baba     |
| mtoto  | ndugu    |
| -olewa | -oa      |
| -ishi  | nyumbani |

PROCEDURE:

1. Plan your spiel by studying the word list very briefly before you begin. Do not write it out.
2. Give the spiel. Have one of the students act as timekeeper. He/she will stop you after 30 seconds. It is very important to stop, even though you may not have said everything you wanted to. Talk at normal speed. Don't make it into a speech. Keep it informal.
3. Repeat the spiel. It is all right to change it slightly, but do not make it longer or add new material. It is no longer necessary to be timed so you can slow down your speech somewhat as long as you don't add new material.
4. Allow the students to ask questions about your spiel. It may be useful to put some of the new words on the blackboard.
5. Say the spiel once more at normal speed.
6. Ask the students questions about the spiel.
7. Ask one or more of the students to repeat your spiel as accurately as they can. Sometimes--if the spiel is difficult--it is better to have this step be a group effort with everybody contributing what they know.

VARIATIONS: (on Spiels)

1. A spiel may be based on a certain topic, instead of a word list, for example see Lesson 21.
2. A spiel may be based on a picture.
3. The spiel can be longer than 30 seconds but it probably should not be longer than one minute.
4. If a tape recorder is available, put your spiel on tape. Then the tape can be played back as the basis for discussion. The advantage of a tape recording is that it will not change, no matter how many times you play it back, and you may find that you change your spiel slightly every time you repeat it when you don't use a tape.
5. Bring in a tape of a spiel made by a friend, or bring in a friend to do the spiel for the class. There are two advantages to this system:
  1. The class will get a chance to hear different people talking, and
  2. The class will probably hear more natural speech. Often when you teach you tend to change your way of talking to help the students, e.g. you slow down and pronounce words more emphatically. If you bring in a friend who is not a teacher, the students will get to hear speech which is more like what they will encounter when they go out on their own. Obviously, this exercise should be reserved for later on in the course, when students have already learned a fair amount of Swahili.
6. Have the students make up their own spiels, based on given word lists or topics. For the first time, you might let them write out the spiels before they give them orally, although they should not be permitted to read what they have written when it comes time for their oral presentation to the class.

TECHNIQUE 10: Characters in Search of an Author.

DESCRIPTION: Each student is given a picture of a person. The teacher initiates the lesson by giving some information about the person. Each student then provides similar information about his/her character. The students can then ask and answer questions about each other's characters. This lesson can be done several days; each time it is done new information is added and the characters gradually acquire a biography.

PURPOSE: To teach students how to talk about people, i.e. general conversational facts like age, name, nationality, ethnic group, residence, occupation, religion, place of birth, etc. In addition, students get a chance to learn about Tanzanian people.

FORMAT: (From Lesson 14, [CCH]). Students are shown pictures of different people. For example:



PROCEDURE:

1. Have every student choose a picture.
2. Hold up your own picture and describe it sentence by sentence.
3. Describe your picture again, this time asking and answering questions after every sentence.

4. Tell the students to make up information about their own character. Have each student describe his/her character to the class. Be sure to correct any cultural mistakes they make; that is, they may try to say something about a character which could never happen in your culture, or should never be talked about. Be sure to discuss these errors.
5. Then have different students in the class ask one another questions about their (respective) characters.

VARIATIONS: (on Characters in Search of an Author)

1. At the beginning of the lesson write your model on the board for the students to refer to as they create their own characters.
2. You can have the student speak for the character. They would then practice using "I" and "you" as well as "he" and "she".
3. As a final step, switch all the pictures and ask the students to describe their new character. If they cannot remember the correct information they must then ask the creator for it.
4. Instead of having students describe facts about their character, e.g. age, sex, employment, education, etc. have them describe what they do every day or what they are thinking in the picture.

TECHNIQUE 11: Picture Story

DESCRIPTION: In this activity, students make up stories based on some scene provided for them in a picture.

PURPOSE: To let students practice talking about sequences of events, i.e. how to tell stories. In addition, as with Characters in Search of an Author, it is possible to teach students about Tanzanian culture by choosing culturally specific pictures for this activity.

FORMAT: (From Lesson 17, [CCH]).  
Students are shown pictures such as:



PROCEDURE:

1. Give each student a picture and ask them to make up a little story in which their picture might depict one scene.
2. Have the students write out their stories and go around the room helping anyone who requests it, giving them words they may need, or correcting grammatical errors if you notice any. They may make cultural mistakes, i.e. say something about the scene which would be impossible in your culture. Be sure to correct these errors.
3. Then have each student tell his or her story to the class.

VARIATIONS: (on Pictures Stories):

1. For beginning students it is sometimes useful just to have them describe what is happening in their picture. Then, as they learn more Swahili you can ask them to make up stories.
2. Provide the students with several short stories and several pictures. Ask them to select which picture is most appropriate for illustrating each story.
3. Have the students ask one another questions about their (respective) stories, and/or pictures.
4. Give the students questions which they should answer in telling their stories.
5. After each student has told his or her story go back to each picture and tell their different stories in your own words so that the students can get an idea of how a native speaker would have told the stories which they made up. If possible, tape both their stories and your own versions.
6. Then have them tell their stories a second time, and see if they sound more natural. Discuss those points where students sound unnatural and explain why. Listen to the tapes with the class while doing this.

TECHNIQUE 12: Mini-Drama

DESCRIPTION: A mini-drama is a long dialogue or conversation which usually tells a story and involves several people.

PURPOSE: A mini-drama is principally a listening comprehension activity, although it can also serve to prepare students for spontaneous conversations in real situations if it is read and acted out by the class.

FORMAT: A mini-drama has a written script which, in addition to providing the lines of the dialogue or conversations, also includes instructions for how the different participants in the drama should act as they talk, for example see Lesson 23.

PROCEDURE:

1. Read the script to the students while they listen and read silently. Ask and answer questions.
2. Read the script with the students. You can take one part and assign the other part to other students. Encourage the students to read it dramatically.
3. Have the students act it out. Have the students read the line silently and then immediately look up and recite the line.

VARIATIONS: (on Mini-Dramas)

1. If a tape is available, play the tape and have the students listen without reading. Then play it again and let them follow along in the book.
2. Another way to use the tape is to save it until you have done all 4 steps above. Then as a final exercise, play the tape so they can hear how native speakers would say the lines.
3. Have the students practice the mini-drama several times and then present it to another class.
4. Select a topic and have the class write out a mini-drama. A useful kind of topic is an interesting or humorous experience one of your students has had in your culture.

TECHNIQUE 13: Build-a-Story

DESCRIPTION: In this activity, the class constructs a story piece by piece, with each student contributing a line or two (or three).

PURPOSE: To teach students how to say things spontaneously in specific situational contexts. In this activity, students must make up sentences which somehow follow what the other students have already said.

FORMAT: The students take turns adding something to a story which has been initiated by the teacher, or some other student. What is important to remember is that the student who is talking gets to choose when he or she wants to stop. Thus the student can leave the characters in an odd situation so that the following speaker will have to work hard to continue the story. The resulting story is often ridiculous; for example:

First student: Siku moja nilimwona fisi akim-busu kiboko. Baada ya kumbusu, huyu kiboko alistaajabu sana akasema...

Second student: "Mbona ulifanya hivyo, mimi si fisi wajua, nitakula sasa hivi"...

Third student: Lakini fisi akasema "Ndugu huwezi kunila, hujui wewe ni mnyama anayekula manyasi tu, huwezi kula nyama basi huwezi kunila!"

PROCEDURE:

Explain the activity to the students if necessary, using an example or two such as the ones above. A brief description is also included in Lesson 22. Do not tell the students what to say once they begin their stories, but correct any grammatical errors they may make, and help them with any vocabulary items which they may ask for.

VARIATIONS: (on Build-a-Story)

1. As they tell the story, write it on the board so you can have a copy of the finished product. As the language course continues, you can collect stories, and perhaps later they can be shared with other classes.
2. Give the students a topic which they must talk about, like what a Tanzanian might say to another when telling about his or her first visit to an American supermarket.
3. Have the students build a conversation instead of a story, see Lesson 22.

TECHNIQUE 14: Charades

DESCRIPTION: This is a game which is commonly played at parties in America but which can also be used as a useful activity for language teaching.

PURPOSE: To help students learn to associate Swahili directly with different activities, instead of first thinking in English and then translating. Also, it encourages students to make-up Swahili sentences faster.

FORMAT: Class members divide themselves into two teams. Each team thinks up activities which they will expect the other team to guess. When the two teams are ready, one member from one team is told an activity by the opposing team. He or she must then try to act it out so that his or her own team members can correctly guess what it is. The acting student may not talk, but any other gestures which help the members on his or her team to guess the right answer are acceptable, e.g. nodding when they are close to the right answer (but not quite), or shaking the head when they are on the wrong track. The team which guesses the most activities correctly 'wins'.

PROCEDURE:

1. Divide the class into two teams, putting stronger and weaker students on both teams. Explain the game if necessary; a brief description is in Lesson 32, CCH.
2. Have the two teams make up lists of activities which the opposing teams will have to guess. Go around the room while they are doing this and make sure that they are making up activities which the students know how to describe. The lists must be in Swahili; otherwise they are likely to think up activities which even they themselves could not describe.
3. When the teams begin playing, do not help the team which is guessing. That team should send one member over to the other team, who will then tell that member that he or she is to act out for his or her team. As the actor acts out the activity, other team members should try to guess in Swahili what he or she is doing. If the team cannot correctly guess the activity, they do not get a point for that round.

## VARIATIONS

(on Charades):

1. Since this activity requires a reasonable grasp of a variety of different vocabulary items and language structures, it can be simplified by allowing the actor to give his or her team one general hint, such as "It is an activity in a school" or "It is done only by men", etc. Actors should only be permitted to give one type of hint during each game; that is, perhaps for the first game the actors can say where the activity happens while for another game the actors can say who does the action. Actors should not be allowed to choose different hints, depending upon which kind of hint is more likely to help their team get the right answer.
2. Have the students act out sequences of related events, rather than just a single activity.
3. Have the student act out different proverbs. This is clearly a more advanced version and it will probably be necessary to write different proverbs from which they may choose on the board. Students will show whether they have correctly understood a proverb if they can guess which actions represent the sense of which proverbs. The team which chooses the proverb must be able to explain to the actor from the guessing team what the proverb means so that he or she can correctly act it out.

TECHNIQUE 15: Cummings' Device

DESCRIPTION: The activity consists of providing the student with a short conversation or narrative which has "holes" where different words or phrases (also provided) are to be inserted.

PURPOSE: To teach students how to make up constructions by providing them with various possible combinations. This is an excellent way to teach and drill various constructions.

FORMAT: (From Lesson 6 [CCH]).

Ulikuja lini?  
Nilikuja \_\_\_\_\_.  
Je, urakaa wapi?  
Ninakaa \_\_\_\_\_.

PROCEDURE:

1. Present the narrative or conversation and make sure that the students understand what it means.
2. Go over different alternatives for filling in the blanks, again making sure that the students understand what each possibility means.
3. Have the students repeat aloud different possible ways of completing the sample.
4. Do the complete narrative or conversation once yourself, using alternatives provided from each list.
5. Have the students practice the narrative or conversation in pairs, each student filling in the "holes" as he or she wishes. Go around the room listening for errors; correct any you hear and answer any questions the students may have.

VARIATIONS: (on Cummings' Device)

1. You can allow more independent innovation by giving students additional responses which they want to say. This should be done during Step 5 since all students will not be interested in learning new constructions.
2. Have the groups make up their own Cummings' devices and then exchange them with those of another group. Then the groups should complete the new devices.
3. Use a real bus, plane or train schedule as the basis of question-answer Cummings' devices. Maps and pictures are also useful.

TECHNIQUE 16: Mix and Match

DESCRIPTION: In this activity students are provided with different parts of sentences and expected to correctly match up the different segments to form correct sentences.

PURPOSE: To drill students on sentence construction. This can also be very useful for teaching idioms.

FORMAT:

|                    |                   |
|--------------------|-------------------|
| Nilikwenda dukani  | mayai.            |
| Nitakwenda shuleni | kwikwi.           |
| Nilitaka kununua   | kusoma Kiswahili. |
| Nilimwona          | kununua chakula.  |
| Nilipiga           | rafiki yangu.     |

PROCEDURE:

1. Give the students the different pieces of sentences to be matched. Make sure that they understand what the different pieces mean.
2. Have them combine the pieces in as many ways as they think are possible. This should be done with the students divided into groups of two or three.
3. Go around the room and check each group's work. Look to see which groups have made correct sentences. Make note of these and then ask them to read the sentences which they did correctly.

VARIATIONS: Switchboard

1. Give the students parts of words, instead of complete words or phrases. Be sure to distinguish prefixes and roots appropriately using hyphens. For example:

|     |      |      |         |
|-----|------|------|---------|
| ni- | -ka- | -ku- | -piga   |
| u-  | -li- | -m-  | -furahi |
| tu- | -me- | -ni- | -la     |

2. Mix up the pieces. That is, in the example all the initial halves of the sentences are in one column while the second halves are in another. Try something like the following instead:

nilikwenda  
kwikwi  
mayai  
nilitaka

nilipiga  
kununua  
chakula  
rafiki

yangu  
Kiswahili  
kusoma  
shuleni

TECHNIQUE 17: Crosswits

DESCRIPTION: This game requires the class to be divided into two teams. The object of the game is to make up new (derived) constructions which the opposing team will not be able to translate correctly.

PURPOSE: To allow students to practice creating and understanding derived noun and verb forms.

FORMAT: Class members organize themselves into two teams. Each team then makes up a list of derived constructions using verb roots which they already know. For example, mwimbaji from -imba, or nillikupikia from -pika. They then write next to each construction what they think it means. The teacher then checks the lists, explaining any mistakes, i.e. explaining why a particular derived form may not mean what the students think, or that it may have two meanings. The teacher only explains the constructions to the team which wrote them. Then the game begins: The object of the game is to 'outwit' the opposing team by giving them constructions which they cannot appropriately translate. One member from one team reads a construction aloud. The second team may discuss it together, but they can give only one translation. If they are wrong, then the first team gets a point, and challenges them with another construction, after explaining the correct translation to them.

PROCEDURE:

1. Explain the game if necessary; a brief description is included in Lesson 20, (CCH).
2. Divide the class into two teams, putting some stronger and weaker students on each team.
3. Have each team make up a list of new derived constructions, using whatever derivations you want them to practice. Ask them to translate them into English.

4. Discuss each team's list with the team as a whole but be sure that the opposing team cannot hear you. Explain any incorrect constructions and/or translations.
5. As the game progresses, use the following conventions for scoring:
  - A team only scores when their construction is not correctly translated by the opposing team.
  - If a team's construction is correctly translated by the opposing team, that team loses the opportunity to challenge the opposing team again. The team which translated correctly does not get a point for the translation.
  - Whenever one team incorrectly translates a construction, the team which made it up must give the correct translation and explain why it is correct, and the one given by the opposing team is incorrect. If they cannot do this, then they do not get a point but they do not lose their turn, i.e. they can again challenge the team which guessed incorrectly.

VARIATIONS: (on Crosswits)

1. Instead of having the opposing teams translate the new constructions, have them try to paraphrase them (in Swahili), i.e. say the same thing in a different way. This is a good way for students to learn how different grammatical constructions can be used to convey similar messages.
2. Have the two teams try to correctly translate or paraphrase constructions which you make up. The team which gets it correctly first, scores a point. You might have to have them write down their answers and submit them to you as quickly as possible or they may all be talking at once.

TECHNIQUE 18: Twenty Questions

DESCRIPTION: In this activity the class tries to guess what one member is thinking by asking yes-no questions.

PURPOSE: To give the students a chance to make up yes-no questions spontaneously.

FORMAT: One student thinks about something and answers yes or no to questions about that thing. So for example, the other students might ask "Is the thing you are thinking about an animal?" and the student would answer 'yes' or 'no', depending upon the nature of what he or she is thinking about. If the class cannot guess the answer before they have asked twenty questions about it, then that student gets a point.

PROCEDURE:

1. Explain the game if necessary; a brief description is included in Lesson 16 (CCH). You should have the student who is thinking of something tell you what he or she has chosen so that you can make sure that he or she answers the questions correctly.
2. As the students ask questions, be sure to correct any grammatical mistakes they may make. Do not help them by suggesting questions.

VARIATIONS: (on Twenty Questions)

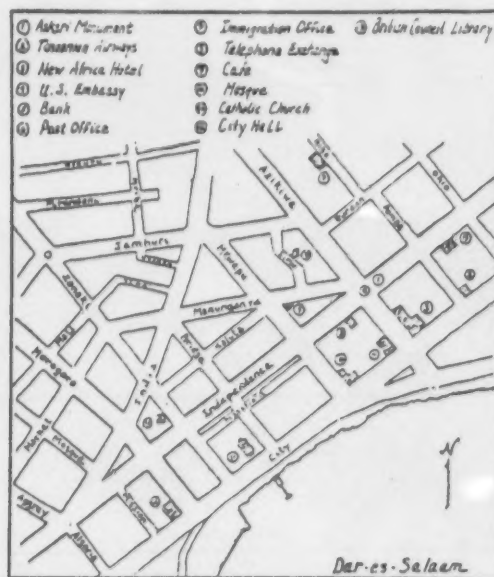
1. Have the student think of an event or activity instead of an object, see Lesson 21.
2. Allow questions with question words but in this case the students must guess what it is within ten guesses.

TECHNIQUE 19: Map

DESCRIPTION: A map is provided, with or without labels.

PURPOSE: To teach geographical terms and/or directions and other locative phrases. This technique is also useful for practicing question-word questions.

FORMAT: (From Special Lesson 9, [CCH];



PROCEDURE:

1. Describe the map to the students in Swahili and let them ask questions they have.
2. Ask the students questions about what is on the map, focusing attention on those aspects of it which you would like them to remember.
3. Make a list on the board of those places, or areas which you would like them to remember.
4. Have the students label those places, or areas on the blank map provided with the lesson (in the activity section).
5. Pair the students and have them practice asking and answering questions about the map, and the places on it which they are expected to remember.

VARIATIONS: (on Maps):

1. If maps are presented for learning directions, your questions in Step 2 should include directional information so that in Step 5 students will be able to practice talking about different directions.
2. After students have practiced direction-giving with reference to the map which is provided in the lesson (or by you), have them make up their own maps and then ask and answer different questions about it, See Lesson 15, (CCH).
3. Have students make up little conversations involving a place in their maps.

TECHNIQUE 20:     Operation

DESCRIPTION:     A series of commands and responses are associated with a series of actions. The students perform the actions and talk about the actions at the same time. The series of actions are part of a process such as operating a piece of equipment or making something.

PURPOSE:         To teach students a skill and to teach them to understand and give instructions associated with the skill.

FORMAT:          A set of instructions, with or without pictures, is provided. For example, a recipe (From Lesson 35, [CCH]):

1.     Ndizi Na Maharagwe

MAHITAJI

|           |        |
|-----------|--------|
| Ndizi     | Nyanya |
| Maharagwe | Mafuta |
| Kitunguu  | Chumvi |

NJIA

1.   Osha maharagwe, yapike mpaka yaive.
2.   Menya ndizi, katakata na kuziosha.
3.   Weka katika chungu cha maharagwe yaliyoiva: ongeza chumvi kidogo; pika mpaka ndizi na maharagwe yaive.
4.   Kaanga vitunguu na nyanya.
5.   Tia ndizi na maharagwe na utokose.
6.   Acha mchanganyiko jikoni uchemke kidogo.
7.   Ipua na songa mpaka uwe laini.
8.   Pakua na andalia.

PROCEDURE:

1.   If pictures are available, then go through each picture, reading the instructions associated with the activities depicted. If there are no pictures, try to demonstrate the activity as you go through the instructions.

2. Go through the task again, explaining any new words, and allow the students to ask any questions they may have (in Swahili).
3. Go through the task again asking questions like Je, ninafanya nini sasa?
4. Go through the task again while one of the students responds to the instructions with the proper actions.
5. Have the students practice saying the different instructions by repeating them after you.
6. Pair the students and have them practice giving the instructions and responding to them. Go around the room correcting any errors and answering any additional questions.

VARIATIONS: (on Operation):

1. An operation can be a very effective way to review verb tenses. For example, you could ask questions about an operation in the following way:
 

HU-: Watu hufanya nini wakipika? Watu hutumia chungu.

-NA-: Unafanya nini sasa? Ninakaanga vitunguu...sufuria.

-TA-: Utafanya nini baada ya kukaanga vitunguu?  
Nitatia ndizi...

-LI-: Kwanza ulifanya nini? Niliosha maharagwe...  
Etc.
2. While two students do the task, one giving instructions and the other responding, have a third student describe what is happening, e.g. sasa anakaanga vitunguu, haiafu ataweka nyanya...

TECHNIQUE 21: Interview

DESCRIPTION: Students learn how to conduct an interview, and how to be interviewed.

PURPOSE: To review language materials covered in previous classes. This is a good practice for both simple questions and answer sentences and longer descriptions and explanations.

FORMAT: The teacher presents an interview, taking the parts of both the interviewer and the interviewee. As the interview is presented, selected lines of the conversation are written on the board. When the interview is concluded, the students pair up and practice interviewing one another.

PROCEDURE:

1. Explain the activity; a brief description is included in Lesson 27.
2. Have one student go to the board and write down key phrases of the interview as you say it.
3. When you have finished go over each line in the interview and answer any question which the students may have.
4. Ask the students questions about each sentence in the interview, e.g. Alitaka kazi gani?
5. Have the students practice interviewing one another in pairs. Ask them to write down their interviews so you can look them over, since you can't work with each group at the same time. Go around the room, checking the interviews for mistakes while the students practice.
6. Have the student pairs present their interviews to the rest of the class. Have them answer any questions which the other students may have about their interviews. All discussion should be in Swahili.

VARIATIONS: (on Interviews)

1. Give pairs of students different topics for their interview, e.g. one could do a job interview, another could do an interview for a newspaper.
2. After each group has written an interview, discuss each one with the class, pointing out where they may have made mistakes in language structure. Since there are many different kinds of interview situations, and different protocol for each, one way to determine which situations should be covered in class, and which aspects need to be discussed, is to have the class provide the basic materials.

TECHNIQUE 22: Student-teaching

DESCRIPTION: In this technique, the teacher does not do the teaching; instead the students learn to teach one another.

PURPOSE: To teach students how to learn without the help of a teacher and prepare them for self-study.

FORMAT: Any activity or language sample described in this section of The Teacher's Handbook can be taught by students.

PROCEDURE:

1. Give one student a very specific teaching assignment which he/she will present on the following day. Initially, it will be best to give the students an activity from the text.
2. When the student is teaching do not help him/her unless it is absolutely necessary. When it is necessary to help, ask questions to clarify confusing points.

NOTES:

1. At first, it may be best to have the students teach lessons or activities that you have already taught. By doing this you are also conducting a review.
2. Advanced students may be given lessons that have not yet been covered.

VARIATION:

1. Some students will be able to present a short lesson or report that they have written themselves. It would be best to give the assignment several days in advance of the presentation so you can check over the student's lesson plan. The following would be possible assignments:

Current events

A reading from The Special Skills Handbook

A skill that the student has, such as:

- playing a musical instrument
- playing a game such as chess, backgammon, etc.
- operating a piece of machinery
- doing a craft such as weaving, painting, etc.

\*Introduction to Techniques for The Grammar Handbook\*

The Grammar Handbook is simpler than its companion The Communication and Culture Handbook. Each lesson begins with a short statement about the grammar and then there are various exercises which give the student practice in using the grammatical pattern that is presented. The exercises and drills for teaching grammar are outlined in the following pages, but first a few general procedures should be kept in mind:

- \*\* Do not spend a lot of time discussing the grammar. Spend your time practicing it.
- \*\* The basic pattern of teaching grammar is a two-part practice. You say something and the student (following the instructions you have given) responds. If the response is incorrect, you make the appropriate correction and have the student repeat the correction.
- \*\* One of the main purposes of The Grammar Handbook is to teach the students to speak correctly. Therefore, you should insist on correct responses when you are teaching grammar.
- \*\* Student-teacher exchanges can be done individually or with the whole class responding in unison.
- \*\* Grammar exercises and drills should be reviewed frequently. Once is not enough.
- \*\* Use The Grammar Handbook in conjunction with The Communication and Culture Handbook whenever you can. When you notice that the students are frequently making the same mistake in an activity in The Communication and Culture Handbook, at the first opportunity go to The Grammar Handbook and practice the correct pattern.
- \*\* Some exercises are to be written out, rather than done orally. There are no instructions to the teacher with these exercises because the students require only the instructions provided in The Grammar Handbook.

TECHNIQUE:        Substitution Drill

DESCRIPTION:     This drill is used to practice a sentence pattern by changing one word in the sentence. The same kind of word is changed each time while the basic sentence pattern is repeated.

FORMAT:           The teacher will read a sentence and a word. Substitute the word in the sentence.

I have a book.

- |           |                   |
|-----------|-------------------|
| 1. pencil | 5. notebook       |
| 2. pen    | 6. piece of chalk |
| 3. ruler  | 7. piece of paper |
| 4. eraser | 8. envelope       |

PROCEDURE:

The teacher says:

I have a book. Pencil.  
I have a pencil. Pen.  
I have a pen. Ruler.  
I have a ruler. Eraser.  
etc.

The students respond:

I have a pencil.  
I have a pen.  
I have a ruler.  
I have an eraser.

### VARIATIONS (on Substitution Drills):

1. The teacher, after giving the model, gives only the single word substitution.

The teacher says:  
Pencil.  
Pen.

The students respond:  
I have a pencil.  
I have a pen.

2. Vary the drill from choral responses (everyone responds at once) to individual responses.

The teacher says:  
I have a book. Pencil.  
I have a pencil. Pen.

The class responds:  
I have a pencil.  
One student responds:  
I have a pen.

3. Have the class echo the response in unison.

The teacher says:  
I have a book.  
Pencil

The student says:  
I have a pencil.

The class responds:  
I have a pencil.

4. Have one of the students conduct the drill.

The student says:  
I have a book. Pencil.

Other student(s) respond:  
I have a pencil.

5. Use actual objects or flash cards with pictures or the single word.

The teacher says:  
I have a book.  
(Holds up pencil or picture  
of pencil)

Student(s) respond:  
I have a pencil.

6. Write single words on the blackboard and point to them for substitutions.

The teacher says:  
I have a book.  
(Points to word pencil)

The student responds:  
I have a pencil.

### NOTES:

1. Substitution drills are fairly easy to do as choral exercises.

TECHNIQUE:        Replacement Drill

DESCRIPTION:      This drill is used to practice the replacement of one word or phrase in a sentence with another word which does not change the meaning of the sentence.

FORMAT:            Replace the name or names with the correct pronoun.

John has a pencil. > He has a pencil.

- |                                |                                           |
|--------------------------------|-------------------------------------------|
| 1. Jim is tall.                | 5. Give the book to Ray.                  |
| 2. Where is Mary?              | 6. Mr. Smith is driving your car.         |
| 3. Is Bob in school?           | 7. Mary saw Mr. Smith.                    |
| 4. John and Mary are students. | 8. Mr. Smith talked to Bob, Ray, and Jim. |

PROCEDURE:

The teacher says:

Jim is tall.  
Where is Mary?  
Is Bob in school?  
John and Mary are students.  
Give the book to Ray.  
etc.

The students respond:

He is tall.  
Where is she?  
Is he in school?  
They are students.  
Give the book to him.

VARIATIONS (on Replacement Drills):

1. The teacher can reinforce the correct answer by repeating it.

The teacher says:

Sam is hungry.  
He is hungry.  
Give Joan her pen.

The student responds:

He is hungry.  
Give her her pen.

2. Have the students take the teacher's role creating a chain drill.

1st student says:

Where is Mary?

2nd student:

Where is she?  
Jack's car is blue.

3rd student:

His car is  
blue.

3. Have the students follow the pattern of the drill in the book but make up their own sentences using people and objects in the classroom.

1st student says:

Charlie's shirt is red.

Sam:

His shirt is red.  
Mary's hair is long.

Mary:

My hair is  
long.

NOTES:

TECHNIQUE: Expansion Drill

DESCRIPTION: This drill is used to practice the expansion of sentences by the addition of other words or expressions.

FORMAT: Add the word "always" to these sentences,

Mrs. Jackson is busy. > Mrs. Jackson is always busy.

- |                            |                                   |
|----------------------------|-----------------------------------|
| 1. John is here.           | 5. The weather here is beautiful. |
| 2. Steve and Tim are late. | 6. The coffee at school is weak.  |
| 3. I am tired.             | 7. Does it rain in Calcutta?      |
| 4. Fire engines are red.   | 8. Why are you laughing?          |

PROCEDURE:

The teacher says:

John is here.  
Steve and Tim are late.  
I am tired.  
Fire engines are red.  
etc.

The students respond:

John is always here.  
Steve and Tim are always late.  
I am always tired.  
Fire engines are always red.

VARIATIONS (on Expansion Drills):

1. Some drills are more difficult because they require changes or transformations in other parts of the sentences. In more difficult drills, the teacher may find it important to let students correct their own errors and to reinforce the correct answers by repeating them.

The teacher says:

John is here. Yesterday.

Good, John was here yesterday.

The student responds:

John is here yesterday.  
No--Was!

2. An expansion drill can be varied with substitutions. The teacher can put the items for substitution on the blackboard or on flash cards or he can give them orally.

The teacher puts on the board:

Never, always, on time, late.

The teacher says:

Sam comes to work.  
(points to "always")  
(points to "on time")

The student responds:

Sam always comes to work.  
Sam comes to work on time.

NOTES:

1. While simple expansion drills work well as choral exercises or with mixed choral and individual responses, more complicated drills require time to think out all the changes necessary.

The teacher says:

Sam comes to work.  
(points to "always")  
(points to "on time")

The student responds:

Sam always comes to work.  
Sam always comes to work on time.

TECHNIQUE:        Reduction Drill

DESCRIPTION:      This drill gives practice in reducing a sentence by the substitution of one word for a longer expression.

FORMAT:            Change these sentences by using it or them or they.

I want a pencil. > I want it.

1. He needs those books.
2. The grammar books are on the desk.
3. My typewriter is broken.
4. Kathy has my keys.
5. The train is on time.
6. Have the Joneses arrived?
7. Have you found my camera?
8. The roads are straight.

PROCEDURE:

The teacher says:

He needs those books.  
Kathy has my keys.  
The train is on time.  
Have the Joneses arrived?

The students respond:

He needs them.  
Kathy has them.  
It is on time.  
Have they arrived?

VARIATIONS (on Reduction Drills):

1. Give the students sentences which can be reduced in several ways and ask them to find all the possible ways.

The teacher says:

The student responds:

The grammar books are on the desk.

The grammar books are on it.  
They are on the desk.

Mary wants to give her flowers to John.

She wants to give her flowers to John.  
Mary wants to give her flowers to him.  
Mary wants to give him the flowers.  
Mary wants to give them to John.

2. The students can do the drill themselves using their books or by making up their own sentences to be reduced.

Student 1 says:

Student 2 responds:

Student 3 responds:

The teacher is wearing a tie.

He is wearing a tie.

His books are on the floor.

They are on the floor.  
Joan has three notebooks.

NOTES:

TECHNIQUE: Integration Drill

DESCRIPTION: This drill gives practice in combining two or more short sentences into one longer sentence.

FORMAT: Put these short sentences together to make one long sentence.

I have a pencil. It is red > I have a red pencil.

1. She bought a car. It is expensive.
2. Annie wrote a book. It is about Swahili. It is a text book.
3. We went to a restaurant. It is new. It is Italian.
4. The chair is in the corner. The chair is leather. The corner is by the kitchen door. The chair is my brother's.
5. Joan saw the bird. The bird has a long beak. It was eating a crab.

PROCEDURE:

The teacher says:

She bought a car. It is expensive.  
Annie wrote a book. It is about  
Swahili. It is a text book.  
Joan saw the bird. The bird has  
a long beak. It was eating a  
crab.

The students respond:

She bought an expensive car.  
Annie wrote a Swahili text  
book.  
Joan saw the bird with a  
long beak eating a crab.

### VARIATIONS (on Integration Drills):

1. Integration drills can be developed to provide practice with a great many different kinds of structures:

Adjective placement and order:

We went to the new, Italian restaurant.

Adverb placement and order:

He felt better quickly.

Modifying phrases:

The chair is in the corner by the kitchen door.

Joan saw the bird eating the crab.

Modifying clauses:

Meet Mr. Brown. He is my teacher.

Meet Mr. Brown, who is my teacher.

Meet the train. It arrives at nine.

Meet the train which arrives at nine.

2. Integration drills are an excellent way of showing the relationships between different grammatical structures. Simple ones may be used effectively with choral responses, but more complicated integrations require individual oral or written response.
3. For a change from the integration pattern, disintegration drills can be effective.

The teacher says:

Break this sentence into as many good sentences as possible.  
Yesterday my brother Jim went to a good movie.

The student responds:

Jim went to a movie.

Jim went yesterday.

Jim is my brother.

The movie was good.

TECHNIQUE: Question-Answer drills

DESCRIPTION: With this drill students practice question or answer formation or both.

FORMAT: Answer the following questions with "yes" and a long answer.

Do you like avocados? > Yes, I like avocados.

1. Do you know Martha Jones?
2. Do you want to go to the movies with me?
3. Does Sam enjoy riding his motorcycle?
4. Does she know how to dance?
5. Do animals fall in love?

PROCEDURE:

The teacher asks:

Do you know Martha Jones?  
Does she like to dance?

The students respond:

Yes, I know Martha Jones.  
Yes, she likes to dance.

VARIATIONS:

1. Answer the following question "yes" with a long answer.

The teacher says:

Is the sun shining?

The students respond:

Yes, the sun is shining.

2. Answer the following questions "no" with a short answer.

The teacher says:

Do dead men tell lies?  
Is the sun shining?

The students respond:

No, they don't.  
No, it isn't.

3. Answer the following questions "no" with both a short and long answer.

The teacher says:

The students respond:

Do you want to dance with me?

No, I don't. I don't want to dance with you.

Are all men like you?

No, they aren't. All men are not like me.

4. Choose an answer to the following questions. (This drill is almost always used to practice "either/or" type questions.)

The teacher says:

The student responds:

Do you prefer avocados or mangos?

I prefer mangos.

5. Answer the following questions truthfully with a long answer.

The teacher asks:

The student responds:

Is your shirt blue or green?

My shirt is green.

Do you like to swim?

No, I don't like to swim.

I don't know how.

Do you like the New York Yankees?

No, who does?

6. A more challenging kind of question-answer drill involves responding to WH questions. This kind of drill is excellent because it provides an opportunity for "real" communication, asking for and giving information. Situations can be developed to practice specific structures like the following.

Teacher: What are you doing now, John?

John: I am standing on my chair.

Teacher: What is John doing now?

Sally: He is standing on his chair.

Teacher: John, ask Omar what you are doing now.

John: Omar, what am I doing now?

Omar: You are standing on your chair, John.

7. Have students make up their own questions.

TECHNIQUE: Utterance-Response Drill

DESCRIPTION: This drill provides practice with "realistic" communication. A two-line dialogue is repeated by the teacher and each of the students in turn. In repeating the teacher's line, you make a substitution which requires the student to make appropriate substitutions or transformations in the response line. Although the drill is complicated, it provides practice with idiomatic expressions which are rare in simpler drills.

FORMAT: Respond to the questions using the following pattern:

Sure, I'd love to. \_\_\_\_\_ is great fun.

Utterance: How would you like to play tennis with me?

Response: Sure, I'd love to. Playing tennis is great fun.

1. How would you like to dance the Cha-cha-cha with me?
2. How would you like to go to the movies with me?
3. How would you like to sing folk-songs with us?
4. How would you like to play the piano with Jane?

PROCEDURE:

The teacher asks:

How would you like to dance  
the Cha-cha-cha with me?  
How would you like to go to  
the movies?

The student responds:

Sure, I'd love to. Dancing the  
Cha-cha-cha is great fun.  
Sure, I'd love to. Going to the  
movies is great fun.

VARIATIONS (on Utterance Response Drills):

1. You can vary your utterance with two or three different phrases which mean approximately the same thing. However, it is important to repeat each variation enough times so that the class can understand it clearly.

How would you like to -----

Would you like to ----- go to the city with me?

Would you care to -----

2. You can have a 3-part utterance and response, with the first student answering according to the pattern and the second student disagreeing.

The teacher says:

How would you like to go skiing?

1st student responds:

Sure, I'd love to. Going skiing is great fun.

2nd student responds:

Not me. Going skiing is boring.

3. Have students make up their own utterances and responses.

TECHNIQUE: Multiple Slot Substitution Drill

DESCRIPTION: In the substitution drills described earlier only one or two elements were changed in each sentence. In this kind of drill several elements are changed.

FORMAT: Substitute each of the following words for the appropriate word in the sentence.

The rain in Spain stays mainly on the plain.

- |                |             |
|----------------|-------------|
| 1. falls       | 6. sleet    |
| 2. snow        | 7. lowlands |
| 3. Italy       | 8. France   |
| 4. mountains   | 9. is       |
| 5. Switzerland | 10. fog     |

PROCEDURE:

The teacher says:

The rain in Spain stays mainly on the plain.

Teacher: The students respond:

Falls  
Snow  
Italy

The rain in Spain falls mainly on the plain.  
The snow in Spain falls mainly on the plain.  
The snow in Italy falls mainly on the plain.

VARIATIONS (on Multiple Slot Substitution Drills):

1. If the students find the drill difficult or confusing, you should repeat the correct response before giving the next cue word.

Teacher: The snow in Italy falls mainly on the plain. Mountains.

Students: The snow in Italy falls mainly on the mountains.

Teacher: The snow in Italy falls mainly on the mountains.  
Switzerland.

2. You can give the original sentence and the first cue word and then let the students supply their own cue words.

Teacher: I bought a new car. Old.

1st Student: I bought an old car. Cadillac.

2nd Student: I bought a Cadillac. Tomorrow.

NOTES:

TECHNIQUE: Transformation Drill.

DESCRIPTION: The students are given a sentence and instructions to change the sentence in a particular way. Usually the change is one of these kinds.

|             |   |            |
|-------------|---|------------|
| Statement   | > | Question   |
| Affirmative | > | Negative   |
| Active      | > | Passive    |
| One tense   | > | To another |

FORMAT: Make the following sentences negative.

1. I like bananas.
2. He wants to buy a camera.
3. They live in an apartment.
4. You need a haircut.
5. I have a grammar book.

PROCEDURE:

The teacher says:

The student says:

I like bananas.

I don't like bananas.

He wants to buy a camera.

He doesn't want to buy a camera.

#### VARIATIONS (on Transformation Drills):

1. After an individual gives an answer, you can ask the whole class to "echo" the student's answer in unison.
2. A student can read the basic sentence from the book and ask another student to change it. You listen and correct wherever necessary.
3. After going through the sentences once, you can give the answer and ask the student to give the model. In other words, just reverse the transformation. Because the model will be in the book, it is best to do this variation with the books closed.

#### NOTES:

1. If you have already practiced other transformations you can review them after you have done the given drill. For example, suppose you had already worked on questions before doing the drill above. After doing the drill changing from affirmative to negative, you could use the same sentences to review changing from statements to questions.

TECHNIQUE:

Chart Pattern Practice

DESCRIPTION:

Chart pattern practices are not necessarily different kinds of drills. They can be done as substitutions, expansions, reductions, etc. They are different in that the cues are visual not verbal. The charts or pictures are usually set up in a series so that the students can proceed from one picture to the next without cues from the teacher. These charts can be especially useful for practicing verb tenses, questions/answers, and negative transformations.

FORMAT:

Start with the first picture. Answer the question with a short answer.



1. Is the mother bird sitting on the egg?
2. Is the mother bird looking at the baby bird?
3. Is the mother bird looking at the baby bird?
4. Is the mother bird looking for the baby bird?  
etc.

PROCEDURE (on Chart Pattern Practice):

The teacher says:

The student(s) responds:

Is the mother bird sitting on the egg?  
(Picture #1)  
Is the mother bird looking at the baby  
bird? (Picture #2)  
Is the mother bird looking at the baby  
bird? (Picture #3)

Yes she is.  
Yes she is.  
No, she isn't.

VARIATIONS:

1. Have each of the students add a sentence to a story based on the chart. You can vary the use of tenses by varying the date of the present. "Today is March 5th. What is going to happen tomorrow?" "Today is March 9th. What happened to the birds?"
2. The sentences which make up the story can be tape recorded for later correction, blackboard work, drilling, or discussion.
3. Have the students develop their own question-and-answer chain drill. One student makes up a question and asks another. That student answers and then asks his own question of a third student.
4. If you can make multiple copies of the pictures in a chart, you can pass them out to the students one at a time and ask them to tell you what is going to happen. You can then follow up their questions with this kind of discussion: "Did \_\_\_\_ happen? No? What really did happen then? Why?"

NOTES:

1. A chart usually contains 8-12 pictures. A number of different patterns can be practiced with each chart. In the example above, the present tense is practiced. Other tenses could also be practiced.
2. When a chart is used for the first time it is necessary to go through the chart once to introduce the new words and key phrases in each picture.
3. Charts using pictures made up of simple "stick figures" are often very effective. You can copy them on to your blackboard or you can make up your own.

TECHNIQUE: Spontaneous Pattern Practice

DESCRIPTION: The teacher gives a model sentence that contains a phrase or two that is made up by the teacher. The teacher then has each student create a similar sentence.

FORMAT: If I had a thousand dollars I would \_\_\_\_\_.

PROCEDURE:

The teacher says:

If I had a thousand dollars I would buy a motor bike.

John what would you do?

Mary, what would you do?

Bill, what would you do?

The students say:

(John) If I had a thousand dollars I would pay off my loan.

(Mary) If I had a thousand dollars I would give it to charity.

(Bill) If I had a thousand dollars I would travel to Tahiti.

VARIATIONS (on Spontaneous Pattern Practice):

1. The teacher asks each student about the other students' sentences.
2. Have the students ask "you" questions. (Mary, what would you do?)
3. Have each student ask "he/she" questions. (Mary what would Bill do?)
4. Have each student ask "who" questions. (Who would travel to Tahiti?)
5. Have each student tell what every other person would do.
6. Have the students write out all the sentences in their books.

NOTES:

1. The students will probably make several mistakes as they create the sentences. The teacher should correct the students' sentences as they make them. It is best to correct the sentences by rephrasing them as a question.

Student: I would travel at Tahiti.

Teacher: You would travel to Tahiti?

2. The teacher can write down each sentence as it is created in order to remember who said what.
3. This technique works best if the students and the teacher are creating sentences using personal information.

TECHNIQUE: Action Chain

DESCRIPTION: The students and teacher carry out a series of actions and talk about the actions. Usually the series of sentences that accompany the actions follow the sequence of Command, Question and Answer.

FORMAT:

\_\_\_\_\_, look at \_\_\_\_\_.  
What are you doing?  
I'm looking at \_\_\_\_\_.  
Say hello to \_\_\_\_\_.  
What did you do?  
I said hello to \_\_\_\_\_.

PROCEDURE:

The teacher says:

John, look at Mary.  
What are you doing?  
Say hello to Mary.  
What did you do?

The student responds:

(John looks at Mary)  
I'm looking at Mary.  
Hello, Mary.  
I said hello to Mary.

VARIATIONS (on Action Chains):

1. Ask a third student "he/she" questions.

Teacher: John, look at Mary. Bill, what is John doing?  
Bill: He's looking at Mary.

2. Have a student give the commands and ask the questions.
3. Have two people perform the chain and ask "you (plural)/we" questions.
4. Have two people perform the actions and ask "they" questions.
5. Have the students work together in pairs.

NOTES:

1. This technique is good for practicing several verb tenses all in one sequence.
2. These practices must be done deliberately so that the student's verbal and physical responses are coordinated. In other words, it can be confusing to say "What are you doing" when the action has been completed and the correct response would be in the past tense.

TECHNIQUE: Question-Word Analysis

DESCRIPTION: The teacher reads a sentence and then asks questions (What, How, where, who, whom, why, which) about the sentence. The students respond with short answers. Each short answer is part of the sentence. All the short answers together contain the parts of the sentence. The question and answer practice takes the sentence apart and puts it back together again.

FORMAT: Listen to the sentence and answer the questions with short answers.

1. John goes to the library everyday.
  - a. Who goes to the library?
  - b. Where does he go?
  - c. What does he do everyday?
  - d. How often does he go to the library?
2. He usually studies for two hours.
  - a. Who studies?
  - b. How long does he study?
  - c. What does he do for two hours?
  - d. How often does he study?etc.

PROCEDURE:

The teacher says:

John goes to the library everyday.  
Who goes to the library?  
Where does he go?  
What does he do everyday?  
How often does he go to the library?  
(Optional) Say the whole sentence.

The student says:

John (does)  
(To) (the) library.  
(He) studies.  
Everyday.  
John goes to the  
library everyday.

Note: Underlines indicate emphasis.

VARIATIONS (on Question-Word Analysis):

1. After completing the questioning, ask the student to recite the entire sentence, as in the optional step above.
2. Read the sentence and have one of the students pose the question to a second student, who answers and then questions a third student in a chain fashion.
3. Read the sentence and emphasize one part and have the students form the question. For example:

The teacher says:

The student says:

John goes to the library everyday.

Where does John go?

4. "Yes/no" and "either/or" questions can also be used.

NOTES:

1. After the students have learned to use the interrogatives fairly well, this exercise can be done with virtually any sentence pattern as a way of practicing the pattern.
2. This type of exercise can be useful for having students practice long sentences which are difficult to reproduce entirely from memory after hearing them only once.
3. This technique can be useful in teaching a narrative. Each sentence in the narrative can be taken apart with question words and put back together.

TECHNIQUE: Manipulations

DESCRIPTION: The focus is on objects which can be easily brought into the classroom. The teacher sets up a situation which requires the students to manipulate the objects and talk about the object and the actions.

FORMAT: Use the following objects: a book, a pen, a pencil, a notebook.

Questions: Who has a \_\_\_\_\_?  
Who doesn't have a \_\_\_\_\_?

Answers: I  
you don't has  
he doesn't have a \_\_\_\_\_.  
she  
we  
they

PROCEDURE:

The teacher gives a book to John, points to Mary, and says: Who has a book?

Mary says: John has a book.

The teacher points to Mary and says:  
Who doesn't have a book?

Mary says: I don't have a book.

Note that there is no particular sequence of questions and answers. The teacher and the students, using the pattern above, take turns asking and answering as many sentences as they can.

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VARIATIONS (on Direct Method Manipulations):

1. Instead of using a variety of objects such as pencils, books, pens, etc., use a bag of Cuisenaire rods.
2. After introducing the basic pattern let the students carry on with all the questions and answers. As the teacher, you step aside from the role of class leader to become a resource only -- giving answers or correcting only when the students ask for it.

TECHNIQUE: Completion Exercise.

DESCRIPTION: This is a written exercise. The students can do the exercise orally by looking at the book, and reading the sentence and giving an oral answer. There are 3 different kinds of completions, described below:

FORMAT: Type 1. Choose the correct word from the list.

what      where      when      how      why      who      how much

1. They are leaving tomorrow. \_\_\_\_ are they leaving?
2. The book costs five dollars. \_\_\_\_ does the book cost?
3. They live in that house? \_\_\_\_ do they live?
4. John has my suitcase? \_\_\_\_ has my suitcase?
5. Bill has my bicycle. \_\_\_\_ does Bill have?  
etc.

Type 2. Complete the following with the appropriate form of the verb.

1. The sky \_\_\_\_ blue (be).
2. He \_\_\_\_ a dollar. (want)
3. I don't \_\_\_\_ ice cream. (like)
4. Does she \_\_\_\_ my coat? (have)
5. Please \_\_\_\_ her my pencil. (give)
6. We \_\_\_\_ breakfast there. (eat)
7. He \_\_\_\_ letters everyday. (write)

Type 3. Complete the following with the appropriate form of the verb "be".

1. I \_\_\_\_ a student.
2. She \_\_\_\_ in the classroom.
3. They \_\_\_\_ my friends.
4. We \_\_\_\_ from the United States.
5. \_\_\_\_ you a teacher?  
etc.

VARIATIONS:

1. These exercises could be done orally, but the students would have to read the sentences from the book to do the exercises.

TECHNIQUE: Guided Answer Exercise

DESCRIPTION: The student is given a sentence (usually a question) and an instruction to write a response similar to the model.

FORMAT: Answer according to the model:

Jack is going to Honolulu. What about you?  
(I am going to Honolulu too.)

1. Mary is reading a novel. What about you?

\_\_\_\_\_

2. John is studying a language. What about you?

\_\_\_\_\_

3. They are in the Peace Corps. What about her?

\_\_\_\_\_

4. We are leaving. What about them?

\_\_\_\_\_

VARIATIONS:

1. This exercise can be done as an oral exercise. It would be useful to do it first orally with books open. Do it again orally with books closed and then have the students write out the answers.
2. After the students have written their answers they can read them aloud and correct each other. All comments and corrections should be done in the target language. If they don't know how to say "That's wrong" or other sentences like that, teach them.

TECHNIQUE: Rewrite Exercise

DESCRIPTION: A sentence is given to the student with instructions to rewrite it.

FORMAT: Rewrite the following sentences in the past tense.

1. I have a typewriter. \_\_\_\_\_.
2. I want that book. \_\_\_\_\_.
3. He needs an ashtray. \_\_\_\_\_.
4. Do you like the movie? \_\_\_\_\_.
5. You know the answer. \_\_\_\_\_.

VARIATIONS:

1. This exercise can be done orally. First try it with the students looking at their books, and then have them close their books while you read the sentences.
2. Have the students write out the answers and then have them read their answers aloud when they have finished.

TECHNIQUES: Sentence Formation

DESCRIPTION: The student is given pieces of a sentence and asked to put them together in the proper order to form a complete sentence.

FORMAT: Make sentences with the following words.

For example: they/live/United States  
They live in the United States.

1. I/born/January. \_\_\_\_\_  
\_\_\_\_\_

2. We/meet/3 o'clock/my room. \_\_\_\_\_  
\_\_\_\_\_

3. They/eat/cafeteria/12 o'clock. \_\_\_\_\_  
\_\_\_\_\_

4. The bank/is/the corner/Main Street/Second Street.  
\_\_\_\_\_

etc.

VARIATIONS (on Sentence Formation):

1. "Scrambled Sentences". Write out sentences on a sheet of paper and cut out each word: Note that unlike the exercise above, every word is given.

|   |     |           |    |     |            |
|---|-----|-----------|----|-----|------------|
| I | eat | breakfast | in | the | cafeteria. |
|---|-----|-----------|----|-----|------------|

Mix up the words and give them to the students. Ask them to arrange them in proper order and read the sentence. To make it more challenging, mix the words from 3 or 4 sentences together.

2. For another version of this exercise, write a number of words in random order on a blackboard or poster. Students can take turns making sentences from the words. They can do this either as an oral exercise or as a written exercise.

|           |        |         |      |      |
|-----------|--------|---------|------|------|
| I         | three  | match   | have | she  |
| cigarette | need   | -s      | has  | we   |
| want      | they   | ashtray | you  | he   |
| does      | a      | your    | do   | take |
| me        | please | her     | not  | him  |
| give      | us     |         |      |      |

NOTES:

1. In this kind of exercise, several different correct answers are possible.



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PART THREE  
LESSON NOTES

°Introduction°

The notes on the following pages will be helpful to you in organizing and presenting the lessons in The Communication and Culture Handbook and The Grammar Handbook. These notes do not take the place of lesson plans. You will still have to plan your own daily lessons. We recommend that you read over these notes as you look at the lesson they refer to; then write up your lesson plans.

You will notice that we have included notes only for the first 36 lessons of The Communication and Culture Handbook, and the first 30 lessons of The Grammar Handbook. It is our belief that as you use this material and become more and more familiar with it, these notes will eventually become superfluous and you will no longer need them.

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LESSON 1.

## Suggestions for teaching the lesson:

1. Teacher acts out dialogue with books closed.
2. Students repeat the dialogue.
3. Students pair up and practice dialogue.
4. Teacher writes dialogue on the board while students are saying it line by line.
5. Do Human Computer.

## Variations:

1. Students present conversation in front of others after doing it one to one in pairs.
2. Introduce time of day by using pictures. Then include these in the conversation so as to have variety in conversation.

## Suggestions for follow-up activities:

1. Play concentration.
2. Have students look at conversation on p. 5 for homework to test their understanding.

## LESSON 2.

## Materials:

Pens and cards for concentration.

## Suggestions:

1. Teacher acts out dialogue with books closed.
2. Students repeat the dialogue.
3. Students pair up and practice dialogue.
4. Teacher writes dialogue on the board while students are saying it line by line.
5. Do Human Computer.

## Variation:

After presenting dialogue in the lesson and the students have repeated it the teacher presents the same dialogue but changes her identity and pretends she is somebody else. The students then do the same.

## Follow-up Activities:

1. Play Concentration II.
2. Introduce days of the week.
3. Have students play word Bingo with days of the week.

LESSON 3.

Material:

Map of wherever students are from.

Suggestions:

1. Teacher presents narrative by acting it out and using map.
2. Students repeat.
3. Students pair up and practice narrative with each other.

Follow-up Activities:

1. CCH p. 17.
2. Students make up narratives by connecting key words with pictures.

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LESSON 4.

## Materials:

Cards with dialogue written on them and cards for word Bingo Beans.

## Suggestions:

1. Act out dialogue as a mini-drama.
2. Students get into groups of three each with a card with the dialogue written on them.
3. Each has a part and they act out the dialogue in groups. They rotate parts e.g. A becomes B etc.

## Variation:

Each group presents this drama in front of class.

## Follow-up Activities:

1. Play word Bingo.
2. Present narrative on p. 21.
3. Have students repeat narrative.
4. Play story building game. One student starts narrative, the next one continues and so on around the class. They could do this in pairs or fours too.

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LESSON 5.

## Materials:

Cards and pencils for Bingo. Pictures or drawings on board.

## Suggestions:

1. Act out narrative with the help of pictures, drawings objects.
2. Students repeat.
3. Teacher repeats.
4. Do actions or point to pictures etc. and have students say the narrative while doing this.

## Follow-up Activities:

1. Play Bingo II using complete verb constructions.
2. Ask two students to prepare for homework the presentation of the next day's dialogue.

LESSON 6.

Material:

Cards for concentration.

Suggestion:

Have the two students who were assigned to prepare this conversation as homework, present it in class. The two students also teach the conversation to the rest of the class.

Variation:

Act out the conversation yourself with books closed.

Follow-up Activity:

Play 'concentration' game using question and answers.

LESSON 7.

Materials:

Cards.

Suggestions:

1. Review Unit One before starting lesson 7.
2. Read the narrative while students have their books closed. Ask questions to check their understanding. Repeat narrative and have them ask questions to you.
3. Have students repeat narrative while you write it on the board.

Variation:

Present the vocabulary and have students make up their narrative first.

Follow-up Activities:

1. Play 'concentration' matching words with pictures. See CCH p. 34.
2. Do activities CCH p. 35.

## LESSON 8.

## Materials:

Cards for marking objects in class. Cards for games.  
Objects for dialogue.

## Suggestions:

1. Label objects in class to teach noun classes.
2. Bring objects or pictures to class to help present dialogue.
3. Teach numbers using objects.

## Follow-up Activities:

1. Play 'memory train' CCH p. 39.
2. Play Concentration IV CCH p. 39.
3. Play Number Bingo CCH p. 40.

LESSON 9.

Materials:

Objects to teach 'measures'.

Suggestion:

Act out dialogue.

Variations:

1. Have two students prepare dialogue at home and present it in class.
2. Other students pair up for mini-drama.

Follow-up Activities:

1. Human computer III CCH p. 44.
2. Teach 'measures' using objects, CCH p. 47.

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LESSON 10.

## Materials:

Objects for grocery store. Money.

## Suggestions:

1. Make up a scene of a grocery store and set up shop.
2. Teach dialogue using objects.
3. You are the shopkeeper and then change roles and become a buyer.
4. Have students practice dialogue by playing shop with each other. Give students money (real or made up) to buy things with, this will help them learn the Special Lesson on Money CCH p. 52.

## Follow-up Activity:

Play a money game, e.g. Poker.

## LESSON 11.

## Materials:

Same as for Lesson 10.

## Suggestions:

1. Introduce new vocabulary and teach numbers to 100 using money.
2. Then set up shop and have students practice new vocabulary.

## Follow-up Activities:

1. Play Bingo using numbers to 100.
2. Have students create their own "monopoly games".

LESSON 12.

Suggestions:

1. Write and explain new vocabulary from the narrative on the board.
2. Have students make up narratives using the new vocabulary.
3. Read narrative to students - books closed.
4. Ask questions to check comprehension.

Variation:

You could read narrative in the language lab, and ask comprehension questions to the students on the narrative. Have them record the session so that they can review it in their free time in the evening.

Follow-up Activity:

Play memory train using nouns from the whole unit.

LESSON 13.

Materials:

Pictures of food might be useful, or bring in some fruits and vegetables.

Suggestion:

Start by reviewing Unit 2.

Variation:

Teach the class a few of your own favorite riddles (see p. 64).

Follow-up Activity:

Have the students make up a "food" vocabulary list using adjectives.

LESSON 14.

Material:

Map of E. Africa.

Suggestion:

Point to map while reading narrative.

Variation:

Add a few more riddles.

Follow-up Activity:

Choose a character and write out the biographies for the character he or she has picked.

LESSON 15.

Suggestion:

Begin by demonstrating the meaning of -ko, -po and -mo by using objects in the classroom and changing their location to demonstrate meaning.

Follow-up Activities:

1. Have class go out and describe the campus.
2. Take students to do last narrative in the lesson in the lab.

LESSON 16.

Suggestions:

1. Write key direction words on blackboard and leave them there throughout the lesson.
2. Have one student stand up and the others give him orders to go in certain directions e.g., go left, go right.

Follow-up Activity:

Go to Special Lesson 7.

LESSON 17.

Materials:

Bring food or tea.

Suggestion:

Teacher takes part B since students won't be in waiter's position.

Follow-up Activity:

Class sets up a little restaurant and invites other class to come (in this case students have to learn parts A and B).

## LESSON 18.

## Suggestions:

1. Introduce meaning and use of demonstratives by using objects in the classroom and have question-answer drill.
2. Go to book and look at pictures.

## Follow-up Activity:

Students move around and point to objects outside class using demonstratives.

## LESSON 19.

## Suggestions:

1. Review Unit 3 before starting this lesson.
2. Act out dialogue.
3. Have students act out dialogue by asking each other to be their Swahili teacher.

## Variation:

If there are other Swahili speakers around you may want to invite them to class and have students act out the dialogue with them.

## Follow-up Activities:

1. Have students go out and try out dialogue with somebody outside class. They could do this as homework.
2. Have two students prepare for homework the dialogue for Lesson 20.

LESSON 20.

Suggestion:

Have the two students you assigned to prepare the dialogue for homework teach the rest of the class.

LESSON 21.

Suggestions:

1. You may want to teach how to tell time in Swahili before teaching the dialogue.
2. Have students make up their own clocks from paper or you may want to make them yourself. The students use them to learn to convert the time from English to Swahili.

Follow-up Activity:

Do Special Lesson 8. You might work to use pictures to help teach weather and time.

LESSON 22.

Suggestions:

1. Act out dialogue.
2. Create a variety of scenes where somebody would have to apologize.
3. Have students create their own scenes to act out.

## LESSON 23.

## Materials:

Kitchen utensils and props used in the dialogue or pictures of them.

## Suggestion:

Teach dialogue by using props or pictures.

## Follow-up Activities:

1. Teach proverbs. Have students do Mini-drams illustrating proverbs.
2. Do Special Lesson 9.

## LESSON 24.

## Suggestions:

1. Act out the dialogue.
2. Have students make up their own phone conversations.

## Follow-up Activities:

1. Students call each other up and have conversation in Swahili for homework.
2. Do comprehension exercise on p. 121. You could do this as a game where students get into two groups and each group prepares comprehension questions to ask the other. The group that answer most questions correctly wins.
3. Teach Special Lesson 10.

LESSON 25.

Suggestions:

1. Review Unit 4.
2. You may want to act out a dialogue where the Mgeni does not know what to do when his friend visited him, before this dialogue. Alternatively you may act out the dialogues as is.

Follow-up Activities:

1. Do Spiel, p. 128.
2. Have students make up conversation using examples of cultural differences between Tanzanian and American culture.

LESSON 26.

Materials:

Map of Tanzania showing different ethnic groups.  
Samples of some of the languages or pictures showing dresses of different ethnic groups.

Suggestion:

Use map to help teach passage.

Follow-up Activities:

1. If possible assign students to find at least two Tanzanians from different ethnic groups and have students give reports on the different customs, languages, etc.
2. Do activities on p. 132.

## LESSON 27.

## Suggestion:

As a follow up of Lesson 26 have students act out dialogues of their own in pairs. Students pretend that they are from different areas in Tanzania.

## Follow-up Activities:

1. Do activities on p. 136.
2. You may want to read the passage on p. 137 in the lab and have students answer comprehension questions.

## LESSON 28.

## Materials:

Pictures of villages showing village life, etc.

## Suggestions:

1. Use picture to teach passage.
2. Act out a village scene.

## Follow-up Activities:

1. Activities on p. 140.
2. Pair up students to read and ask each other comprehension questions on p. 141.
3. Do Special Lesson 11.

LESSON 29.

Materials:

Objects that would be needed by a person in daily everyday life in a village.

Suggestion:

Act out a day in a village. Have students take up different roles.

Follow-up Activity:

Teach some proverbs or songs that can be heard in the daily lives of Tanzanians.

LESSON 30.

Materials:

Pictures from Special Lesson 12.

Suggestions:

1. Give an example of a family tree.
2. Have students make up their own trees using Swahili kinship terms.

Follow-up Activities:

1. Each student does a Spiel on their family.
2. Do Special Lesson 12.

## LESSON 31.

## Materials:

Money, tickets.

## Suggestions:

1. Review Unit 5.
2. Act out bus scene.

## Follow-up Activity:

Take class to catch a bus and have them use the vocabulary they learned in this lesson.

## LESSON 32.

## Materials:

Map of inside of a house.

## Suggestions:

1. Have students act out the house scene.
2. Each student describes their own house.

## Follow-up Activities:

1. Divide students into groups to act play on p. 169.
2. Play proverb charade.
3. Do Special Lesson 13 in the lab.

LESSON 33.

Suggestion:

Do the dialogue, then have students make up their own by asking about things that they are curious about.

Follow-up Activity:

Students ask you or other Tanzanians as to what is suitable to ask to see, etc. so as not to be culturally offensive.

LESSON 34.

Suggestion:

Act out scene of how to ask questions concerning the bathroom.

Follow-up Activity:

Students go out and use what they learned in class with Tanzanians, to see what reaction they will receive.

LESSON 35.

Materials:

Kitchen objects or pictures needed for dialogue.

Suggestion:

Use kitchen utensils or pictures to teach dialogue.

Follow-up Activities:

1. Have students try to cook a Tanzanian dish at home, and then they give a report to the rest of the class on how they cooked it.
2. Do Special Lesson 14.

LESSON 36.

Suggestion:

Have students read the story and then with books closed and in pairs, tell each other a summary of the story.

Variation:

You may want them to record the story while you read it in lab.

Follow-up Activity:

Do comprehension questions on p. 193.

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LESSON 1.

## Suggestions:

1. Go through the sound system of the language. Do so by making the students repeat after you vocabulary that illustrates the different sounds.
2. Do substitution drill for teaching concord. This could be done in the language lab and students record these words on tape so that they can listen to them in their free time.

## LESSON 2.

## Suggestions:

1. Have the students read p. 17 by themselves (5 minutes). When they have finished, do the exercises on pages 18-20 (15 minutes). You should spend most of the class time doing the exercises.
2. After doing the exercises have the students re-read p. 17 (2 minutes).
3. Answer any questions they may have (5 minutes).
4. Have the students read p. 21 (5 minutes).
5. Do the exercises on pp. 22-24 (15 minutes)
6. REPEAT THIS PATTERN OF ACTIVITIES FOR ALL GRAMMAR LESSONS.

## Follow-up Activities:

Assign some of the exercises as homework.

## LESSON 3.

## Follow-up Activities:

1. Act out the difference between -na and -me.
2. Do the actions and have students say what you're doing by using correct verb and tense e.g. 'sitting', 'crying', etc.

## LESSON 4.

## Follow-up Activity:

Translation exercises (p. 44) for homework.

## LESSON 5.

## Suggestions:

1. Drill -na using different objects in class or bring your own.
2. Drill -ka by writing down on board several verbs that students can use in sentences.
3. Give them an example and let students make up their own stories.

## Follow-up Activity:

Play game where one student starts a narrative and then each student adds a verb to the sentence using -ka-, e.g. Jana nilikwenda nyumbani na nikapika, nikata ...

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LESSON 6.

## Suggestions:

1. Drill future tense by playing 'auction'. Teach vocabulary by pointing to objects before 'auction' starts. The 'auction' will also enable you to drill *je* and question words. e.g. *Je, nani atanipa kumi?*
2. You teach the game by being 'auctioneer' and then each student takes turns.

## Follow-up Activity:

Students play at 'interview', to practice question words. Students pair up and each take turns to 'interview' the other.

## LESSON 7.

## Suggestions:

1. Review other tenses done before *-ta*. Then introduce *-ta* by substitution.
2. Drill negative for future before others since this is a simple substitution.

## LESSON 8.

## Suggestion:

Make sure the vocabulary is introduced before the drills.

## Follow-up Activity:

Play a game to drill noun classes. Divide class into two groups. Each group tests the other by either giving singular or plural of a noun and the other group has to say what the singular or plural of that noun is. If they guess right they get a point.

## LESSON 9.

## Suggestion:

Do a substitution drill for adjectives. Give an adjective and then give different nouns to drill the adjective agreement.

## LESSON 10.

## Follow-up Activity:

At the end of the class have each student go through several requests before leaving. They can say, for example, "May I stand up?" "May I go?" "Can John go too?" "Can I come back tomorrow?" etc.

## LESSON 11.

## Follow-up Activities:

Have students command each other to do things in class, such as "Stand up!", "Close your book!" "Laugh!", etc.

## LESSON 12.

## Suggestion:

Introduce by drilling polite commands without objects, then add objects. Command students to do certain things, then ask them what they did for you, this will drill prepositional suffix and -ji as well as -enyewe.

## Follow-up Activities:

1. Have students pair up and give commands to each other.
2. Play 'Simon Says'.

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LESSON 13.

## Suggestions:

1. Do insertion drill for ni, then transformation drill for si.
2. Review other noun classes before ji-/ma-.
3. After drill C, do it again using ki/vi nouns.
4. For Ji-/ma- drills look at CCH where nouns are illustrated.

## Follow-up Activities:

1. Play 'memory train' with ji-/ma- vocabulary.
2. Play a game for singular and plural.
3. Show pictures and have students make equational sentences.

## LESSON 14.

## Suggestions:

1. Look at U/N illustration in CCH.
2. Review previous noun classes before introducing new noun class.

## Follow-up Activity:

Describe pictures using existential constructions.

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LESSON 15.

## Suggestion:

Relate it to CCH, Lesson 15.

## Follow-up Activities:

Play game - one student goes out and students hide an object. The student comes in and tries to guess where the object is.

2. Do picture description or map location using a road map.

## LESSON 16.

## Suggestion:

Briefly outline the verbal extensions like causitive, prepositional, applied, passive, and reciprocal.

## Follow-up Activity:

Play Simon Says using a sequence of commands.

## LESSON 17.

## Suggestions:

1. Drill na by doing simple addition e.g. mbili na nne ni sita. This will also help review numbers.
2. Do reduction drill for -na with object concords e.g. nina mtoto + ninaya.

## Follow-up Activity:

Play "Mix and Match" for -na and object concords (see p. 57 of Teacher's Handbook).

LESSON 18.

Suggestion:

Teach demonstratives by pointing to objects in class.

Follow-up Activities:

Divide class into two or more groups, play a game where a student from group A points to object and a student from group B has to give the demonstrative for it. Teach -pi by playing 'Build a Story'. Students get into groups of three. One starts the story, the next asks questions with -pi and the third answers the question by continuing the story.

LESSON 19.

Suggestion:

Review locatives in Lesson 14 before this lesson.

LESSON 20.

Suggestion:

Review other verbal extensions before teaching the Reciprocal and the Passive.

LESSON 22.

Suggestions:

1. Ask students to tell what they do every day to drill hu-.
2. Do question-answer drill to teach -vyo-.

## LESSON 23.

## Follow-up Activity:

Drill -ki- conditions by asking questions like 'If you had a million dollars what would you do?'

## LESSON 24.

## Suggestion:

Review affirmative commands then do transformation drill for negative commands.

## Follow-up Activity:

Play miming - one student does a mime and the others describe it using the actions and how they are done, e.g. 'he is eating slowly'. This would drill verbs and adverbs.

## LESSON 25.

## Suggestion:

Summarize all the noun classes and their concordial agreement.

## Follow-up Activity:

Play a game where the class is divided into two or more groups. Group A gives a noun to Group B and Group B has to make a complete sentence with all the right agreements. If they make a wrong agreement, then Group A gets a point.

LESSON 26/27.

Suggestion:

Review all tenses/aspects.

Follow-up Activities:

Play 'Action Chain' (see p. 95 in this book).

LESSON 28.

Suggestion:

Review verbal extensions already taught before introducing prepositional and causative suffixes.

Follow-up Activity:

Have a student do something for another and then ask him to say what he did.

LESSON 29.

Suggestion:

Review all verbal extensions.

Follow-up Activity:

Play Action Chain.

LESSON 30.

Follow-up Activities:

1. Ask the students a number of questions about the location of things in the classroom. This will force them to use prepositions.
2. Have the students play Build-a-Story (see p. 51 in this book) to force the use of conjunctions.